

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, and the Fine Arts.

No. 1750.

LONDON, SATURDAY, MAY 11, 1861.

PRICE  
FOURPENCE  
Stamped Edition, 5d.

## UNIVERSITY OF LONDON. EXAMINATIONS IN MANCHESTER.

By Authority of the Senate, EXAMINATIONS for Matriculation and for the Degrees of B.A. and B.Sc. will be held in the HALL of OWENS COLLEGE, Manchester, simultaneously with those held in London, as follows, viz.:

A MATRICULATION EXAMINATION on the 1st July next and following days. University Fee, 5s.; Local Fee, 2s.

Further Information, and Copies of the Local Regulations, may be obtained at Owens College, on application to the PRINCIPAL or the LIBRARIAN.

JOHN P. ASTON, Hon. Sec. to the Local Committee.  
9th May, 1861.

## UNIVERSITY COLLEGE, LONDON.

FACULTY OF ARTS AND LAWS.—EVENING COURSES OF LECTURES ON ANIMAL PHYSIOLOGY and on ZOOLOGY.—After the conclusion of Mr. Marshall's Course of Lectures on Animal Physiology, an Elementary Course of Twelve Lectures on Zoology will be delivered by Prof. GRANT, M.D., on TUESDAY EVENINGS, May 7th, commencing on the 1st May. Fees, 10s. for Schoolmasters; and 5s. for others, 10s. 6d.

RICHARD POTTER, A.M., Dean of the Faculty of Arts and Laws.

CHARLES C. ATKINSON, Secretary.

May 9, 1861.

## SCIENCE AND ART DEPARTMENT of the COMMITTEE OF COUNCIL ON EDUCATION, SOUTH KENSINGTON.

The EXAMINATIONS of SCIENCE CLASSES by the Science and Art Department will take place on the following days: Candidates in London, who wish it, may be examined at the South Kensington Museum, by writing to the "Secretary, Science and Art Department," and registering their names before the 15th of May.

SCIENTIST II. Mechanical Physics.—Subdivision I. Theoretical Mechanics, 17th May; II. Applied Mechanics, 18th May.

SCIENTIST IV. Chemistry, Inorganic and Organic.—Subdivision I. Inorganic Chemistry, 27th May; II. Organic Chemistry, 28th May.

SCIENTIST III. Experimental Physics.—Subdivision I. Acoustics, Light and Heat, 29th May; II. Magnetism and Electricity, 30th May.

SCIENTIST V. Geology and Mineralogy.—Subdivision I. Geology, 31st May; II. Mineralogy and Mining, 1st June.

SCIENTIST VII. Botany.—Subdivision I. Vegetable Physiology and Economic Botany, 3rd June; II. Systematic Botany, 4th June.

SCIENTIST VI. Natural History.—Subdivision I. Animal Physiology, 5th June; II. Zoology, 6th June.

SCIENTIST I. Practical, Plane and Descriptive Geometry, Mechanical and Machine Drawing, and Building Construction.—Subdivision I. Practical, Plane and Descriptive Geometry, 7th June, 8th June; II. Mechanical and Machine Drawing, 10th June, 11th June; III. Building Construction, or Practical Architecture, 11th June.

By Order of the Committee of Council on Education.

## THE ROYAL HORTICULTURAL FESTES

at the NEW GARDEN, SOUTH KENSINGTON.

THE GRAND FLOWER and FRUIT SHOW, on JUNE 5.

Admission . . . . . 10s.

THE GRAND ROSE SHOW, JULY 10 . . . . . 5s.

THE GRAND DAHLIA SHOW, SEPTEMBER 11 . . . . . 5s. 6d.

THE GRAND FRUIT and CHRYSANTHEMUM SHOW, NOVEMBER 6 . . . . . 2s. 6d.

THE GRAND FRUIT and CHRYSANTHEMUM SHOW, NOVEMBER 7 . . . . . 2s. 6d.

Fellows, Ivory Tickets and persons registered under the Debenture Agreement, Free.

Doors open each day, at 10 o'clock.

Tickets for the above will be ready for sale on MONDAY, the 14th, but can only be had on Orders signed by a Fellow.

All the Shows will be held under the same Buildings.

After the opening, on June 5, Bands will play, on Wednesdays and Saturdays, in June and July.

At the Works in Kent, still in progress, the Council have decided that the right of entry to these Promenades must, for the present Season, be limited to Fellows, who (except on Wednesday, July 10, a Fête Day), may personally introduce two Friends, the holders of Ivory Tickets, who may introduce two Friends, and to those persons whose names are registered under the Debenture Agreement; and on Saturdays, after 10 o'clock, by Tickets, price 2s. 6d., obtainable on the Order of a Fellow.

\* Ballots for Election of Fellows will take place on the 14th, 24th and 31st of May.

AND MURRAY.

## COMMITTEE on the DECAY of the STONE

of the NEW PALACE of WESTMINSTER, 9, Richmond-terrace, London, W.—The plans and designs of suitable PRO-CEDES for the PRESERVATION of STONE from DECAY are requested to communicate in writing with the Secretary on or before Friday, the 17th May, 1861. By order.

ALFRED BONHAM CARTER, Secretary.

## ARCHITECTURAL EXHIBITION,

9, CONDUIT-STREET, REGENT-STREET.

Patron—H.R.H. the PRINCE CONSORT.

NOW OPEN from Nine till Six.—Admission, One Shilling; Season Tickets, Half-a-Crown.

Lecture for Tuesday, 14th, at 8 o'clock, by Edward A. Freeman, Esq.,—"Romanesque Architecture."

JAS. FERGUSON, F.R.A.S. (Hon. Sec.)

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## ALLOTMENT of FREEHOLD BUILDING

SITES.—THE CONSERVATIVE LAND SOCIETY, 33, Norfolk-street, Strand, W.C.—The SECOND ALLOTMENT for the Present Financial Year is fixed for THURSDAY, the 16th of May, at the Office, at Noon precisely. On which occasion will be offered valuable Freehold Building Sites, on the following Estates:—No. 1, Rochester Park (Second Portion); 2, Putney Heath Estate; 3, Kentish Town Estate.

Plans of the Estates will be sent by post, on receipt of seven Shillings for each separate Plan. Printed Particulars of the Land will be forwarded, with the above Prospectus, free of charge.

CHARLES LEWIS GRUNEISEN, Secretary.

## ETHNOLOGICAL SOCIETY.—The Annual

GENERAL MEETING of the ETHNOLOGICAL SOCIETY of LONDON will be held, at 4, St. Martin's-place, Trafalgar-square, on WEDNESDAY, May 15th, at 4 o'clock P.M.

THOMAS WRIGHT, Honorary Secretary.

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## A RUNDEL SOCIETY (FOR PROMOTING

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ON VIEW, daily from Ten till Five, REDUCED WATER-COLOUR COPIES from various Frescoes by Masaccio, Pinturicchio, Francia, &c. Admission Free.

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JOHN NORTON, Hon. Sec.

## CROSS'S HISTORICAL PICTURES (the

Clemency of Cœur de Lion, &c.), ON VIEW, at the Society of Arts, John-street, Adelphi, from Ten till Four, up to the 24th May. Admission Free.

The Subscription for Purchasing one or more of the Pictures, for the benefit of the Painter's Widow and Family, is in progress. Subscriptions received at the London Joint-Stock Bank, Western Branch, Pall Mall, to the credit of the Treasurer, Mr. E. ARMITAGE; or by

E. B. STEPHENS, Hon. Sec., 27, Upper Belgrave-place, Finslow.

## ROYAL INFIRMARY FOR DISEASES

OF THE CHEST, CITY-ROAD.

A Course of LECTURES on the SIGNS and VESTIGES of DISEASE will be delivered on WEDNESDAY Afternoon, May 15, 22, 29, June 5, 12, 19, at four o'clock, by HORACE DOBELL, M.D., Physician to the Infirmary.

Cards of admission may be obtained by Medical Practitioners and Students, presenting their cards at Mr. CHURCHILL'S, New Burlington-street, W., before May 10.

By order of the Committee.

ROBERT SMART, Secretary.

## BRITISH LYING-IN HOSPITAL,

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This old-established Institution has been the means of affording Succour and Relief in the hour of travail to upwards of 44,000 poor Married Women.

The Hospital, situate in the midst of a densely-populated, but poor neighbourhood, was rebuilt in 1849, and has accommodation for Forty Patients; but the present income is insufficient to allow an extension of the benefits of the Hospital to its capabilities.

The Aid of the Charitable Public is, therefore, earnestly SOLICITED.

The Hospital is open for the inspection of Ladies and others daily.

Subscriptions and Donations will be thankfully received by Messrs. Hoare, Fleet-street; or at the Hospital.

EDWIN PHILLIPS, Secretary.

## ROYAL AGRICULTURAL SOCIETY OF

ENGLAND.—LEEDS MEETING, July 15, 16, 17, 18, and 19, 1861, ENTRIES of LIVE STOCK and FLAX, close on the 1st of June. Prize Sheets and Forms for Entries may be had on application to H. HALL DANE, Secretary, 15, Hanover-square, London.

## THE GOVERNMENTS INSTITUTION, 34,

SOHO-SQUARE.—MRS. WAGHORN, who has resided many years abroad, respectfully invites the attention of the Nobility, Gentry, and Principals of Schools, to her REGISTER of English and Foreign GOVERNMENTS, TEACHERS, COM-PANIONS, TUTORS, and PROFESSORS. School Property transferred, and Pupils introduced in England, France, and Germany. No charge to Principals.

## ROYAL LITERARY FUND.—The

SEVENTY-SECOND ANNUAL DINNER of the CORPORATION will take place in Freemasons' Hall, on WEDNESDAY NEXT, the 15th of May.

His Royal Highness the DUC D'ACMALE in the Chair.

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## BIRMINGHAM TRIENNIAL MUSICAL

FESTIVAL, in Aid of the FUNDS of the GENERAL HOSPITAL, on the 27th, 28th, 29th and 30th of AUGUST NEXT.

Under the Especial Patronage of

HER MOST GRACIOUS MAJESTY THE QUEEN.

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HIS ROYAL HIGHNESS THE DUKE OF CAMBRIDGE.

President.

THE RIGHT HONOURABLE THE EARL OF SHREWSBURY and TALBOT.

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J. O. MASON, Chairman of the Committee.

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No. 1 of Mr. MAYALL'S "SERIES of PHOTOGRAPHS of EMINENT MEN," handsomely mounted on india paper, 22 inches by 15, price 10s. 6d. Also, Carte-de-Visite Photographs of the same, price 1s. 6d. Free, on receipt of stamps. (Crossed cheque, or other remittance, to JOHN MAYALL, 234, Regent-street, W.)

"The first of Mr. Mayall's 'Series of Photographs of Eminent Men' has just appeared. The portrait is that of the Earl of Derby. A more striking and life-like presentment was probably never seen. There is the half-stern, half-angry expression of countenance, and every characteristic which so impresses all who have seen the noble Earl."—Times, April 20, 1861.

Lord Derby leads the van; and the admirable photograph of the great conservative leader, just published, is a remarkable work of art as the process has ever produced. Somehow or other apart from the mere mechanical perfection with which the accessories and texture of modern dress are rendered in this charming picture, there is an idealism in the portrait which has hitherto been scarcely attained. It is the highest praise of photography if it can ever compete with a first-rate portrait; and Grant's fine full-length of Lord Derby does not more satisfactorily bring out the mind and character of its subject than does Mayall's superb photograph."—Saturday Review, May 4, 1861.

## CRYSTAL PALACE.—THE THIRD OPERA

CONCERT will take place on FRIDAY NEXT, May 17th, when the following eminent Artists will appear.—Mdlle. Titiens and Madame Molan-Carvalho, Herr Fornes and Signor Giuglini.

Admission Tickets, Five Shillings each, if bought before the day; Stalls, Half-a-Crown extra, may be had of the usual Agents; at the Crystal Palace; or at 2, Exeter Hall. Admission by payment on the day of 7s. 6d., or by Season Tickets.

## CRYSTAL PALACE.—THE GREAT FLOWER-

SHOW of the Season will take place NEXT SATURDAY, 18th May.

The already numerous Entries give promise of this being an unusually excellent display.

Tickets, if bought before the day, Five Shillings; by payment on the day, Seven Shillings and Sixpence; or by Season Tickets.

## CRYSTAL PALACE.—FIVE-SHILLING

TICKETS for the GREAT FLOWER-SHOW, at the usual Agents, at the Crystal Palace, or at 2, Exeter Hall, has hitherto.

They will be withdrawn from Sale on Friday, 17th May; after which time the price of admission will be Seven Shillings and sixpence, or by Season Tickets.

## CRYSTAL PALACE.—NEW SEASON TICKETS.

TWO GUINEAS, admitting free on all occasions; ONE GUINEA, on payment of Half-a-Crown when the admission for the day is five shillings or more; HALF-A-GUINEA, Children under twelve.

At the usual Agents, the Crystal Palace, or at 2, Exeter Hall; where also the revised Programme and Calendar for May, June and July may be had.

## BLONDIN, of NIAGARA CEBILITY,

will arrive in England on the 21st inst., and make his first Ascent at the Crystal Palace shortly after his arrival.

## PARIS.—LONDON TO PARIS DAILY.

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LONDON, SATURDAY, MAY 11, 1861.

## LITERATURE

*Explorations and Adventures in Equatorial Africa; with Accounts of the Manners and Customs of the People, and of the Chase of the Gorilla, Crocodile, Leopard, Elephant, Hippopotamus, and other Animals.* By Paul B. Du Chaillu. With Map and Illustrations. (Murray.)

THE name of M. Du Chaillu is now so well known in connexion with that "poor relation" of the human race, the Gorilla, that a notice of his work requires brief introduction. His qualifications for an African travellership were acquired, we learn from these pages, by an early residence on the most insalubrious part of the centre of the West Coast of Africa, where his father was established as a trader, and where the son was thoroughly acclimatized. After a brief absence, M. Du Chaillu returned to Africa, in the autumn of 1855, and entered on the scene of adventure whose incidents he here details. This locality lies close to the equatorial line; and a portion of it is stated by the traveller to be the home where the huge man-like Gorilla is lord not only of apes but of the forest generally, and within whose limits the fearless lion himself is not to be found. To hunt this animal especially, to watch the way of life of the nest-building ape, and to look out for healthy quarters suitable for missionary stations (connected with American Protestant Societies), formed, the traveller tells us, the chief objects of his enterprise. His first trip was made by ascending the Muni (lat. 1° N.), passing from tribe to tribe till he reached the ranges of the Sierra del Crystal; and, after a pleasant residence among the amiable Fan cannibals, retracing a portion of his old route, and reaching the Western Coast, at Balengas, some miles south of the mouth of the Muni, from which he had started some months previously.

This journey, M. Du Chaillu informs us, was made by him entirely alone, in his character of white man. He had hired negro attendants, and each "King" into whose territory he entered (they are described as sharp-witted fellows, with a wonderful appreciation of the advantages of trade, and with a marvellously civilized perception as to the making a bargain and cheating a customer) seems to have taken possession of him as a sort of trustee, bound to deliver him to the next royal neighbour, and ultimately to return him safe and sound to the original position from which he started.

Of this journey, inland and back to the coast, M. Du Chaillu relates, from his note-book, numerous incidents. That they are novel, it is hardly necessary to state, for the traveller informs us that, on a great portion of the way, he was the first white man that had ever been seen by the natives. Some took him for a god; others ran from him, as something peculiarly nasty.

Ordinary persons, travellers through books by firesides, might be disposed to imagine that of all the perils of this fearful route amid unknown tribes, all of an uncivilized, some of a disgustingly cannibal, nature, not the least would be the dangers arising from heat. A country lying all the year round under a nearly vertical sun might be supposed to have its peculiar perils in this respect. The contrary, however, appears to be the case; M. Du Chaillu, perhaps, was there in a particularly cold season, though he does not remark upon it as a rarity. The good people among whom he journeyed,—with as little difficulty, considering the state of

things, as might attend a pedestrian's trip across Scotland or Ireland,—seem perpetually to have been making huge fires to warm themselves or to do honour to their guest. Under the equator, this is not described as being unpleasant; at all events, it is described as common; and there may be a reason for it, which our traveller did not discover.

The fixed idea, hitherto, of the tarry-at-home traveller to whom we have already alluded, has been that of all savage communities those of native Central Africans must be the most savage and inaccessible to civilized man. M. Du Chaillu states that he found the men quite the contrary. Some of them were perfect "gentlemen"; and as to the women, they would have beaten hollow the young lady at Mrs. Thrale's, who used to make love to the husband of the latter, and enliven evening parties by shedding tears for the amusement of the company. "It is a most singular thing to see the faculty the women of Africa have for pumping up tears on the slightest occasion, or on no occasion at all. There needs no grief or pain to draw the water. I have seen them shed tears copiously, and laughing all the while." It is clear that the Streatham Niobe would have had dangerous rivals in these ladies from the neighbourhood of the Ntambounay.

On the other hand, the men have some extraordinary ideas in reference to their rights as a democracy, especially in their election of a King. In the Mpongwe tribe, when a sovereign dies, the old men pass seven days in privately determining who shall be his successor. It is a mere arbitrary selection:—

"It happened that Njogoni, a good friend of my own, was elected. The choice fell on him, in part because he came of a good family, but chiefly because he was a favourite of the people and could get the most votes. I do not know that Njogoni had the slightest suspicion of his elevation. At any rate, if he had, he shammed ignorance very well. As he was walking on the shore, on the morning of the seventh day, he was suddenly set upon by the entire populace, who proceeded to a ceremony which is preliminary to the crowning, and which must deter any but the most ambitious men from aspiring to the crown. They surrounded him in a dense crowd, and then began to heap upon him every manner of abuse that the worst of mobs could imagine. Some spit in his face; some beat him with their fists; some kicked him; others threw disgusting objects at him; while those unlucky ones who stood on the outside, and could reach the poor fellow only with their voices, assiduously cursed him, his father, his mother, his sisters and brothers, and all his ancestors to the remotest generation. A stranger would not have given a cent for the life of him who was presently to be crowned. Amid all the noise and struggle, I caught the words which explained all this to me; for every few minutes some fellow, administering an especially severe blow or kick, would shout out, 'You are not our king yet; for a little while we will do what we please with you. By-and-by we shall have to do your will.' Njogoni bore himself like a man and a prospective king. He kept his temper, and took all the abuse with a smiling face. When it had lasted about half an hour, they took him to the house of the old king. Here he was seated, and became again for a little while the victim of his people's curses. Then all became silent; and the elders of the people rose and said, solemnly (the people repeating after them), 'Now we choose you for our king; we engage to listen to you and to obey you.' A silence followed, and presently the silk hat, which is the emblem of Mpongwe royalty, was brought in and placed on Njogoni's head. He was then dressed in a red gown, and received the greatest marks of respect from all who had just now abused him. Now followed a six days' festival, during which the poor king, who had taken with the office also the name of his predecessor, was obliged to receive his sub-

jects in his own house, and was not allowed to stir out; six days of indescribable gorging of food and bad rum—of beastly drunkenness and uproarious festivity. Numbers of strangers came in from surrounding villages to pay their respects; and all brought more rum, more palm-wine, and more food. Everything that tended toward festivity was given away, and all who came were welcome."

The "silk hat" noticed above as the emblem of royalty, is the ordinary article sold in London, at five or six shillings, by second-rate hatters. The straw hat is a covering only for plebeians.

In the so-called civilized courts on the Continent of Europe, there is nothing that has so startled and disgusted honest men of late years, as the cunning and the utter disregard for truth which are displayed when a foe is to be assailed and the aid of an ally has to be acquired. In matters of this sort they are almost equal to the African:—

"For instance, two tribes are anxious for a fight, but one needs more force. This weakling sends one of its men secretly to kill a man or woman of some village living near, but having no share in the quarrel. The consequence is, not, as would seem most reasonable, that this last village takes its revenge on the murderer, but, strangely enough, that the murderer's people give them to understand that this is done because another tribe has insulted them, whereupon, according to African custom, the two villages join, and together march upon the enemy. In effect, to gain a village to a certain side in a quarrel, that side murders one of its men or women, with a purpose of retaliation on somebody else."

After many disappointments, when out in search of the Gorilla, with his negro escort, who seem to have been more extortionate and considerably more civil than London cabmen, M. Du Chaillu at length obtained a view of the gigantic ape:—

"Suddenly I was startled by a strange, discordant, half human, devilish cry, and beheld four young gorillas running toward the deep forests. We fired, but hit nothing. Then we rushed on in pursuit; but they knew the woods better than we. Once I caught a glimpse of one of the animals again, but an intervening tree spoiled my mark, and I did not fire. We ran till we were exhausted, but in vain. The alert beasts made good their escape. When we could pursue no more we returned slowly to our camp, where the women were anxiously expecting us. I protest I felt almost like a murderer when I saw the gorillas this first time. As they ran—on their hind legs—they looked fearfully like hairy men; their heads down, their bodies inclined forward, their whole appearance like men running for their lives. Take with this their awful cry, which, fierce and animal as it is, has yet something human in its discordance, and you will cease to wonder that the natives have the wildest superstitions about these 'wild men of the woods.'"

This was but an introduction; a closer acquaintance with this the most formidable of our "poor relations" speedily followed. M. Du Chaillu thus describes what took place on that occasion:—

"The underbrush swayed rapidly just ahead, and presently before us stood an immense male gorilla. He had gone through the jungle on his all-fours; but when he saw our party he erected himself and looked us boldly in the face. He stood about a dozen yards from us, and was a sight I think I shall never forget. Nearly six feet high (he proved four inches shorter), with immense body, huge chest, and great muscular arms, with fiercely-glaring large deep gray eyes, and a hellish expression of face, which seemed to me like some nightmare vision: thus stood before us this king of the African forest. He was not afraid of us. He stood there, and beat his breast with his huge fists till it resounded like an immense bass-drum, which is their mode of offering defiance; meantime giving vent to roar after roar. The roar of the gorilla is the most singular and awful noise heard in these African woods."

It begins with a sharp bark, like an angry dog, then glides into a deep bass roll, which literally and closely resembles the roll of distant thunder along the sky, for which I have sometimes been tempted to take it where I did not see the animal. So deep is it that it seems to proceed less from the mouth and throat than from the deep chest and vast paunch. His eyes began to flash fiercer fire as we stood motionless on the defensive, and the crest of short hair which stands on his forehead began to twitch rapidly up and down, while his powerful fangs were shown as he again sent forth a thunderous roar. And now truly he reminded me of nothing but some hellish dream creature—a being of that hideous order, half-man half-beast, which we find pictured by old artists in some representations of the infernal regions. He advanced a few steps—then stopped to utter that hideous roar again—advanced again, and finally stopped when at a distance of about six yards from us. And here, just as he began another of his roars, beating his breast in rage, we fired, and killed him. With a groan which had something terribly human in it, and yet was full of brutishness, he fell forward on his face. The body shook convulsively for a few minutes, the limbs moved about in a struggling way, and then all was quiet—death had done its work, and I had leisure to examine the huge body. It proved to be five feet eight inches high, and the muscular development of the arms and breast showed what immense strength it had possessed."

This is all our traveller saw of the Gorilla during his first trip, but not all he heard of the gigantic brute; legend being both active and voluminous concerning the "doings" of this monstrous ape. The next objects of interest encountered on this excursion were the cannibal Fans, a people who wear *queues*, just as though they were outcast descendants of our great grandfathers of the powdered Georgian era, and who buy, sell, dig up and eat human remains. When we take the *queue* in connexion with the horrible and sickening details here given, it is after all a comic sort of horror that is elicited. The author exhibits great facility in getting on terms of close familiarity with the persons, policy, institutions, manners, and language of this tribe, which he supposes to be a portion of that of the mountaineers of Central Africa who checked the Mohammedan invasion when pressing in this direction, but which never passed over it to pour further southward. M. Du Chaillu might have had a wife from among these Fans, had he been given to the soft impeachment, but he was a determined bachelor, not to be shaken, perhaps, in tender and faithful memories at home, at all events not to be won by any "pretty Fanny's way" in Equatorial Africa.

The women here certainly had a design upon him. The very Queens themselves were condescending to him. One of these ghoulish ladies, he says, "brought me some boiled plantain, which looked very nice, but the fear lest she should have cooked it in some pot where a man had been cooked before—which was most likely the case,—made me unable to eat it."

The narrative of the first trip made to the interior by M. Du Chaillu abounds, as might be supposed, in marvellous stories. Alluding to some of these, he remarks that, resting as they do on his statement alone, in relating them *vis à vis*, they have "excited much evident disbelief among friends in this country." In saying this, he is particularly alluding to the alleged fact of the Fans actually buying and eating the corpses of their neighbours. On this and other illustrations of Fan life described by him, M. Du Chaillu adds, in reference to the apparent reluctance he has witnessed on the part of some hearers to give them credence, "that I am very glad to avail myself of the concurrent testimony of a friend, the Rev. Mr. Walker, of the Gaboon Mission, who authorizes

me to say that he vouches for the entire truth of the stories above related." It would have been well to have printed Mr. Walker's voucher.

We associate with people more familiar to us on subsequent trips by the Moondah river and along the coast, south of the equator, down to Cape Lopez. The King of a portion of this country is a gentleman who has seen the world, who speaks French, and keeps his state in a palace:—

"It was an ugly hole of a house, set on pillars, and of two stories. The lower story consisted of a dark hall, flanked on each side by rows of small dark rooms, looking uncommonly like cells. At the end of the hall was a staircase, steep and dirty, up which the mafouga piloted me. When I had ascended, I found myself in a large room, at one end of which was seated King Bango, surrounded by about a hundred of his wives, and with his interpreter and some of his principal men standing near him. The king—a middle-sized, not over-clean, dissipated-looking negro, dressed very lightly in a shirt and a dilapidated pair of pantaloons—wore on his head a crown which had been presented to him by some of his friends the Portuguese slavers, and over his shoulders a flaming yellow coat with gilt embroidery all over it—apparently the cast-off coat of some rich man's lackey in Portugal or Brazil. The crown was shaped like those commonly worn by actors on the stage, and was probably worth when new about ten dollars. But his majesty had put around it a new band or circlet of pure gold, which must have been worth at least two hundred dollars. He was very proud of this crown. He sat on a sofa, and held in his hand a cane, which officiated as sceptre. Most of his wives present wore silks. I was presented to the queen or head wife, an old woman, and by no means pretty. The king remarked that the slave-trade no longer prospered. He complained of the English, who were the cause of this stagnation, and feared much that in a few years more he would be left without customers. He next addressed me in French, and told me he had been to Brazil and also to Portugal, having lived two years in Lisbon, and knew how to read Portuguese—a bit of knowledge which must have been handy in his business affairs. It was easy to see that his foreign travel had done him little good. To his original ignorance he had added only what he thought European manners, and some kinds of dissipation perhaps previously unknown to him. He told me that the entire village on the hill was occupied by his family and slaves, and that about two hundred of his men were now in the country on his plantation. To my question of how many children he had, he replied that he did not know the exact number, but at least six hundred, which, from after observation, I judge a fair estimate."

That "when a man is dead all is done" appears to be the prevalent belief of the Central African we are here frequently informed; nevertheless, there is something contradictory to this set down in the account of the coffin on the ground—for it is not burial—of the Orongou King Pass-all. "There lay around numerous skeletons of the poor slaves who were, to the number of one hundred, killed when the King died, that his ebony Kingship might not pass into the other world without due attendance."

M. Du Chaillu, describing his excursions from the coast a little way into the interior, tells with natural exultation of his discovery of an animal hitherto unknown to the civilized world, the Nest-making Ape:—

"As I was trudging along, rather tired of the sport, I happened to look up at a high tree which we were passing, and saw a most singular looking shelter built in its branches. I asked Okabi whether the hunters here had this habit of sleeping in the woods, but was told, to my surprise, that this very ingenious nest was built by the *nahiego-mboué*, an ape, as I found afterwards, which I put in the genus *Trogodytes*, and called *Trogodytes calvus*; an animal which had no hair on its head,

so Okabi told me. \* \* I saw many of these nests after this, and may as well say here that they are generally built about fifteen or twenty feet from the ground, and invariably on a tree which stands a little apart from others, and which has no limbs below the one on which the nest is placed. I have seen them at the height of fifty feet, but very seldom. This choice is probably made that they may be safe at night from beasts, serpents, and falling limbs. They build only in the loneliest parts of the forest, and are very shy, and seldom seen even by the negroes. Okabi, who was an old and intelligent hunter, was able to tell me that the male and female together gather the material for their nests. This material consists of leafy branches with which to make the roof, and vines to tie these branches to the tree. The tying is done so neatly, and the roof is so well constructed, that until I saw the *nahiego* actually occupying his habitation, I could scarce persuade myself that human hands had not built it. It throws off rain perfectly, being neatly rounded at the top for this purpose. The material being collected, the male goes up and builds the nest, while the female brings him the branches and vines. The male and female do not occupy the same tree, but have nests not far apart. From all I have observed, I judge that the *nahiego* is not gregarious. The nests are never found in companies; and I have seen even quite solitary nests occupied by very old *nahiego*-mboué, whose silvery hair and worn teeth attested their great age. These seemed hermits who had retired from the *nahiego* world."

Compared with the Gorilla, the Nest-building Ape is harmless. The former, on the contrary, is untameable. Even a young one, captured alive, kept a dozen men in a state of continual excitement, and soon died in savage disgust at its own captivity. The only incident of a touching nature connected with these animals is thus described:—

"We were walking along in silence, when I heard a cry, and presently saw before me a female gorilla, with a tiny baby-gorilla hanging to her breast and sucking. The mother was stroking the little one, and looking fondly down at it; and the scene was so pretty and touching that I held my fire, and considered—like a soft-hearted fellow—whether I had not better leave them in peace. Before I could make up my mind, however, my hunter fired and killed the mother, who fell without a struggle. The mother fell, but the baby clung to her, and, with pitiful cries, endeavoured to attract her attention. I came up, and when it saw me it hid its poor little head in its mother's breast. It could neither walk nor bite, so we could easily manage it; and I carried it, while the men bore the mother on a pole. When we got to the village another scene ensued. The men put the body down, and I set the little fellow near. As soon as he saw his mother he crawled to her and threw himself on her breast. He did not find his accustomed nourishment, and I saw that he perceived something was the matter with the old one. He crawled over her body, smelt at it, and gave utterance, from time to time, to a plaintive cry, 'Hoo, hoo, hoo,' which touched my heart. I could get no milk for this poor little fellow, who could not eat, and consequently died on the third day after he was caught. He seemed more docile than the other I had, for he already recognized my voice, and would try to hurry towards me when he saw me."

Other young Gorillas were captured, but they resolutely fretted their hearts out, and would not live. Some compensation for this disappointment was found in the discovery, M. Du Chaillu says, of another ape, not hitherto known, the Kooloo-kamba. It is said to be so called from *koo loo*, the sounds which it utters, and *kamba*, a native word signifying to utter. Its peculiar distinction seems to be the proximate similarity of the head to that of the human being. Any gentleman with somewhat large ears, a convict crop of hair, high cheek-bones, and whiskers running down each cheek and beneath the chin, may have the satisfaction of



knowing that, in those respects, he very nearly resembles the Kooloo-kamba of Equatorial Africa.

The sound which the Kooloo emits is not a roar like that of the Gorilla, who is a Boanerges in all things. The very thumps which he distributes to himself on his bare chest can be heard, M. Du Chaillu says, "at least a mile" off! On the other hand, the Gorilla does not seem to be intemperately inclined; while the Nest-building Ape, so far from being impatient under captivity, likes it, and gets tipsy on Scotch ale and brandy as eagerly as any civilized person with similar habits.

Having heard how M. Du Chaillu killed Gorillas, let us see now how a Gorilla killed one of the traveller's men. The white traveller and his "aides" come upon one of his party wounded on the ground:—

"We picked him up, and I dressed his wounds as well as I could with rage torn from my clothes. When I had given him a little brandy to drink he came to himself, and was able, but with great difficulty, to speak. He said that he had met the gorilla suddenly and face to face, and that it had not attempted to escape. It was, he said, a huge male, and seemed very savage. It was in a very gloomy part of the wood, and the darkness, I suppose, made him miss. He said he took good aim, and fired when the beast was only about eight yards off. The ball merely wounded it in the side. It at once began beating its breasts, and with the greatest rage advanced upon him. To run away was impossible. He would have been caught in the jungle before he had gone a dozen yards. He stood his ground, and as quickly as he could re-loaded his gun. Just as he raised it to fire the gorilla dashed it out of his hands, the gun going off in the fall; and then in an instant, and with a terrible roar, the animal gave him a tremendous blow with its immense open paw, frightfully lacerating the abdomen, and with this single blow laying bare part of the intestines. As he sank, bleeding, to the ground, the monster seized the gun, and the poor hunter thought he would have his brains dashed out with it. But the gorilla seemed to have looked upon this also as an enemy, and in his rage almost flattened the barrel between his strong jaws. When we came upon the ground the gorilla was gone. This is their mode when attacked—to strike one or two blows, and then leave the victims of their rage on the ground and go off into the woods."

Attacks of fever brought this trip to a close; and M. Du Chaillu, proceeding to Biagano, or Washington, near the mouth of the Fernand Vas, went northward, by sea, to the Gaboon, for rest and refreshment, after his long run over the territory of the Bakilai, whose rulers had dismissed him with all sorts of honours, equivalent, no doubt, *ceteris paribus*, to the highest dignities among ourselves beneath the throne.

In October, 1859, M. Du Chaillu states that he once more made for the interior; starting from Gombi, on the Fernand Vas, south of the Equator, traversing the Ashira and penetrating to the Apingi Country—at a rough calculation, we suppose, about a hundred and sixty miles. This trip occupied about four months, and the traveller returned from it weakened in health and strength. Throughout, however, though there were certain perils, he does not appear to have been menaced with any imminent dangers, but to have got on with comparative facility, treating all the royal personages he encountered on his way as if he were the individual to be dreaded and conciliated. How he came back in a whole skin is to us inconceivable.

M. Du Chaillu depicts the Ashira people in very lively colours, exhibiting them as the most handsome, the most civilized, and the

least virtuous of all African nations. It was among these people that he is said to have heard most of legends in which the old ideas of the Satyrs and Cyclops would seem to be preserved:—

"Now, wherever I have been in Africa, I have heard this legend; and the nation called *Sapadi* are always located in much the same place—in Central Equatorial Africa. At Cape Lopez slaves from the interior had told me of such a people; among the Camma the curious legend is devoutly believed; Quengueza's people mentioned them; and now these Apingi proved believers. I always questioned everybody to get at all they thought or believed upon the subject. Remandji immediately called one of his slaves and a man of the Shimba tribe, both of whom declared positively, and with a look of great truthfulness, that they had seen the *Sapadi*: that they were people, black, and in all things like themselves, only they had feet split like a bush-deer's. I asked why they did not capture these people and send them to the coast as slaves; to which was answered that they were so far off that they did not reach to them. That there was a nation clovenfooted they were firmly persuaded, and no reasoning could shake their belief. Indeed, I suppose my white skin and straight hair were quite as wonderful to them as a *Sapadi*'s cloven foot. It is curious that wherever I have heard of this people they have had the same name, *Sapadi*. But the negro has so vivid an imagination that all conjectures as to the origin of the superstition are vain. Some fellow may have dreamed it, and afterwards infected the country with his dream. Among the Camma many people believe that the whites who make the cloth which traders bring them are not like us, but a race with but one eye, and that in the middle of the forehead."

The Apingi people are said to be more settled in their habits than even the Ashira; the men *work*—a circumstance almost unknown in any other tribe; the women are ugly. Of this people, M. Du Chaillu was nominated, or fancies he was nominated, king:—

"On the 18th I was formally invested with the kendo, which is here, also, the insignia of the headman or chief ruler. Remandji put the kendo over my shoulder, which gave me like power with himself. It was done in the presence of an immense crowd, who shouted out their approval, and promised to obey me. Remandji said, 'You are the spirit, whom we have never seen before. We are but poor people when we see you. You are of those whom we have often heard of, who come from nobody knows where, and whom we never hoped to see. You are our king and ruler; stay with us always. We love you, and will do what you wish.' Whereupon ensued shouts and rejoicings; palm-wine was introduced, and a general jollification took place, in the orthodox fashion at coronations. From this day, therefore, I may call myself Du Chaillu the First, King of the Apingi. Few sovereigns have assumed rule with so general approval of their subjects, I imagine. Of course, I would not submit to the ill-usage which the king elect has to undergo here, as among the Gaboon or other tribes, before his investiture; therefore it was omitted in my case."

The old pursuit of the Gorillas was here briskly followed; but famine overtook him ultimately, and M. Du Chaillu was obliged to return, after hoisting, on a lofty tree, the old American banner—now without significance—of the Stripes and the Stars. The traveller's object throughout these trips, of hunting wild animals, was probably fulfilled; but it may be doubted whether M. Du Chaillu has accomplished any portion of the object he had in view for the benefit of the American Missionaries. For a solid book of serious travel, the style is rather airy, and the matter sometimes contradictory, but this latter may arise from the opposite accounts the writer was likely to hear of the same circumstances. To students of Natural History, the volume will, deservedly, be attractive; but we are not disposed to yield

full credence to M. Du Chaillu's assertion, that he is the first white man who has described the Gorilla, or the Nest-building, or rather Roof-covering, Ape. The accounts of ancient writers may not, in many instances, agree with the descriptions given by M. Du Chaillu, but they are sufficiently distinct to induce us to believe that they point to true progenitors of the present race of animals to which those accounts refer. It has been said by some writer, that "Africa every year produceth some strange creature before not heard of, peradventure not extant." Pliny accounts for this, in his peculiar way, by the congregating of creatures of all kinds at the rivers to which they resort, compelled by thirst. The alleged consequent variety of forms would be, it is said, a grace to Africa, were it not so full of danger to the inhabitants, who, it has been asserted on the authority of Sallust, die more by beasts than by diseases. However this may be, M. Du Chaillu has written a very amusing book, one likely to direct renewed attention to the wide and interesting region peopled by tribes descending from the sons of Ham.

*What's in a Name?* By William Burns. (Glasgow, Murray & Son; London, Hall, Virtue & Co.)

WE agree with the North Briton in thinking there is something in a name. For there is a "Robert Burns" and a "William Burns." The former calls to mind a poet who made his country famous throughout the world; the latter suggests the picture of a little Laird of Cockpen doing his utmost to write himself and his brother Scotchmen into ridicule. Mr. William Burns brings a complaint against Britons born south of the Tweed. He is indignant that the English have laid aside the prejudices of the last century, and persist in regarding Scotchmen as "of themselves." Pining for the days when a Scotchman was shunned in the streets of London like a mangy dog, and the mere name of Scotchman was linked in the popular mind with mendicancy and a need for sulphur, Mr. Burns cries for vengeance on a people who refuse to insult "his race," and who are anxious that the subjects of Queen Victoria should, as far as possible, share equally in the dignity and power of their common nation. The *Times*, it appears, several months since, threw dirt on Scotland by saying that Lord Clyde, Sir James Outram, Sir David Baird, and other Scotchmen concerned in the relief of Lucknow, were "household words on English lips," and by moreover describing Sir James Outram as "broadbrowed and solid as an English oak." Englishmen have no right to make free with celebrated Scotchmen, and exalt them to be the heroes of their firesides. It may be questioned whether a writer of the English language is justified in comparing a distinguished soldier, of Scotch family, to any kind of oak; but, beyond all question, to liken him to an *English* oak is to insult Caledonia, who has quite as good oaks as England. The *Times*, however, is considerate of Mr. Burns's national feelings, compared with another paper, the *Athenæum*, if his memory serves him, which has had the "cool effrontery to write—'The people of England have been in search for years past of a great General, capable of leading them to victory, and have, at last, found him among themselves: need we refer to Sir Colin Campbell?' We do not think the *Athenæum* ever contained such a sentence. We do not recognize the Roman hand. But in substance it is harmless enough and trite enough. Mr. Burns assures us that such a phrase is an indignity that "human nature, at any rate

Scottish human nature, cannot stand." Unable to control his patriotic emotions at the thought of Englishmen being anxious to claim Lord Clyde as a countryman and wipe away the foolish distinctions that formerly divided them from a section of their fellow citizens of the United Kingdom, he comes forth to do battle with "the incomprehensible ignorance" of "the otherwise well-informed" persons who think it well for compatriots to lay aside terms that only tend to fan the embers of slowly-dying antipathies, and who, moreover, are of opinion that the inhabitants of a vast nation, composed of several blended nationalities, are not inappropriately called Englishmen, inasmuch as they consent to use the English language.

The principal portion of Mr. Burns's pamphlet is taken up in proving what every one knows quite well, and therefore scarcely needs such an array of testimony, namely, that our principal writers and statesmen, whether born north of the Tweed or south, in Wales, Ireland, or the colonies, have agreed to use "England" and "English" in the same sense as our ancestors of the last century employed "Britain" and "Britons." In this respect Lord Brougham and Lord Elcho, adopting the usage of educated society, resemble Mr. Gladstone and Mr. Disraeli. While he attributes this change to southern artifice and ambition, Mr. Burns does not deny that the polite of North Britain have adopted it not less than those whom he designates as descendants of "the sensual, unwarlike Saxons." As it is with individuals, so likewise the case stands with literary organs. *Blackwood's Magazine*—the favourite exponent of Scotch Toryism—is especially censured for allowing Victoria to be the Queen of *England*. Sir Archibald Alison has been guilty of similar misconduct; but as he has promised "never to do it again," it is perhaps unfair to draw attention to the worthy Baronet's delinquencies. And Lord Macaulay actually "proposed to write the history of England from the accession of James the Second down to a time within the memory of men living." Lord Macaulay's offence appears truly heinous to Mr. Burns, who regards his Lordship as a Scotchman. We think Mr. Burns is somewhat too severe on the Whig historian. Lord Macaulay unquestionably proposed to write the history of England, and was of Scotch descent; but he was born in England, and on one occasion within our knowledge repudiated, with a warmth that ill became him, the suggestion that he was a Scotchman. Apart from his personal feelings, the reasons that our northern patriot brings forward for a comparative suppression of the word "English" from the "English" language are two,—No. 1 being that the Articles of Union christened the United Kingdom "Great Britain"; No. 2, that the inscriptions on the monuments erected since the Union, in Westminster Abbey, are in only a few cases disfigured by the abominable word "England." The inscriptions in Westminster Abbey, and the Articles of Union, expressing as they do the unwise distrust and enmity of our ancestors, ought, of course, to override the better sense and taste of the present generation.

Crotchets about national nomenclature are not the only grotesque manifestations of this gentleman's singular narrowness of intelligence. North Britons are, he argues, a much nobler race of men than "sensual, unwarlike Saxons," because the Queen reviewed a larger number of riflemen at the Edinburgh Volunteer Review than she inspected at the previous volunteer display in Hyde Park. So also because the proportion of Scotch peasantry who enter the army as privates is larger than the proportion of southern labourers who enlist. Caledonians are seen to

be not poorer, but more brave and patriotic than the English.

The Scotch have a good excuse for their provincialism—it pays. From high to low, they cling together on this side the Tweed. In every profession and calling, from the law to the tally-trade, from the Horse-guards to the fraternity of bakers, they help each other, and consequently they always have in their hands something more than a fair share of the good things of the United Kingdom. They, therefore, do well to keep alive their old parochial sympathies and eighteenth-century hatreds. But we advise them to put a gag on such an indiscreet champion of Caledonian rights as Mr. William Burns, and to give heed to the words of M. Edmond About, who, looking at the question from an European point of view, informs them that "England" and "English" are, on the Continent, names of awe; whereas "Britain" and "Britons" are little understood, and "Scotch" and "Scotland" have no significance whatever. The French *homme d'esprit* is at a loss to understand how a Scotchman can disapprove of an arrangement that makes him the compatriot of Shakespeare. Like ourselves, M. About thinks there is a great deal in a name when it happens to be a good one.

*The Road to the Epauvette—The 13th Hussars—*  
[*Le Chemin de l'Epauvette, par Auguste Lecomte; Le 13<sup>me</sup> Hussards, par E. Gaboriau.*]  
(Paris, Dentu.)

THEY manage these things better in France, do they? How often has this venerable concession been fired off during the memorable discussions of the last six years with reference to the English soldier? Curiously enough, 'The Road to the Epauvette' and 'The 13th Hussars' prove that the French system suffers from all the defects the Duke of Cambridge has striven in an earnest spirit to remove. In both books the hero is a volunteer, and enlists in the Cavalry, and we have thus the history of a military Frank Goodchild and Thomas Idle. The coincidence is the more striking when we notice that both volumes issue from the same publishing house. But we are too thankful for the information thus tardily afforded to be in any humour to criticize.

When the recruit has gone through the necessary interview with the Mayor of his *commune*, he receives his road-book (*feuille de route*) and pay-scrip (*coupons de solde*). At every town he reaches he goes to the Mayoralty, where he obtains his billet, which entitles him to a bed, a place at the fire, and a light,—only that and nothing more. In this instance, our recruit is better off at any rate. Lately, however, the recruits have found it cheaper to join their regiment by railway, in the same way as M. Esquirois reminds us in his 'English at Home,' the hop-pickers travel by train to save time, which in their case represents money. The late Barrack Commission horrified us with the neglect it proved of the decencies of private life among our soldiers; but the French quarters, our authors tell us, are ten times worse. The rooms are close and frouzy, and impregnated with an odour which Stendhal christened *le parfum de bivac*; the furniture consists of beds, a heavy table, two clumsy settles, an earthenware jug, and a wide plank suspended from the ceiling, called the bread-shelf. The washing arrangements are admirable for their simplicity: when the bold dragoon desires to wash his face, he fills his mouth from the pitcher, filters the water into his hands, and then rubs his manly countenance. As for other lavatory exigencies, they are not considered necessary, for the uniform covers all. Following our friend Idle for a sea-

son, we find, that on announcing himself as a Volunteer, he was greeted with an Homeric burst of laughter, and requested to say whether he had no bread to eat at home. The secret of this M. Gaboriau lets us into:—

It must be confessed, alas! that to the workmen and poor peasants who compose the mass of the French army, and whose youth has been troubled by the phantom of the conscription, becoming a soldier through inclination, without an absolute or pitiless necessity, is a mark of such signal folly that they can hardly believe it, and, at any rate, do not comprehend it.

So soon as the "Blue," especially if he be a Volunteer, joins, he becomes the prey of the non-commissioned officers, for they suspect he has money to pay for the "drop," without which even a French soldier cannot exist. The Corporal of the day at once decorates Idle with a besom and sets him at some disgusting task, after a while hinting that he is open to offers of drink. The Non-commissioneds are the same all over the world. We once saw a sergeant at Carlsruhe initiating rustics into the mystery of the goose-step. "One!" he shouted, and up went their left legs at an angle of 45°. The stern Commander of men then shouted, "Now, you ruffians, if you don't stand a quart, I shan't say—Two!" The next thing that befell friend Goodchild was his introduction to his bed-mate (*camarade de lit*). In olden times, the French soldiers slept two in a bed; but in this iron age each has a separate crib. Still, the bed-mate system is kept up (the English soldier calls him a "chum"), and henceforth they are Damon and Pythias. Of course, friendship necessitates a visit to the canteen; but, from all we read, that is the great aim of the French soldier's existence. After this washing-out of months came an introduction to the Colonel, who, in Idle's case, on hearing from the recruit that he was a Volunteer, gruffly asked, whether he had not any other place to be hanged in—for, be it known, Volunteers are looked on askance, as tending to corrupt the true food for powder by an undue command of funds. Goodchild was more fortunate; for his Captain-Commandant took a paternal interest in him and ordered him to get his uniform. Great was the young man's disappointment on finding that all he received was a stable-jacket, a pair of leathern overalls, and a forage-cap; for the French trooper is not allowed to break the hearts of maid-servants until he has learnt his drill. On the auspicious day when the Sergeant-Instructor passes him, the grub becomes a butterfly, but not before.

Not long ago there was a tremendous pother in the papers about the monotonous fare of our soldiers; they had nothing but boiled meat from year's end to year's end, and we remember to have read some touching allusions to the handiness of the French soldiers before Sebastopol. Capt. Grant's cookery pontoons have changed all this, and the English soldier enjoys roast beef, such as it is. But the French still adhere to the old bad system:—

Formerly the daily ration of the soldier consisted of meat soup and a portion of beef (half a pound), served out at ten o'clock; and for the evening meal, at half-past four, haricot beans or potatoes, fried with grease and onions and plenty of pepper. The wit of the regiment soon invented a name for this ragout, and the word *rataouille*, abbreviated to *rata*, rapidly spread through the Army, where it is employed to designate a bad dinner. Now-a-days, this dish has been discarded; and meat soup and boiled beef twice a day have been substituted as healthier and more strengthening. The beverage, however, has not changed, and water at discretion still continues the soldier's more or less favourite liquor, though, during the dog-days, this liquid is reduced with a little vinegar or brandy,



lest it might get into his head. Although such a régime is allowed to be healthy, we must confess that it is slightly monotonous, and hence the soldiers are in the habit of saying, "Always boiled meat, never roast: we have no luck."

The French soldier, like ours, suffers from knavish contractors; besides, the Mess Corporal has a sou in the franc as perquisite; and it is whispered that the cook, now and then, lets the *cantinière* have a nice joint in exchange for a bottle of *schlick*. Moreover, he has a habit of collecting the fat to sell, and altogether enjoys a very profitable berth. We have read here and there in English papers that the reason why French soldiers were superior to ours before Sebastopol (always there) was that every man was a cook by practice; but our authors explain to us that the troop-cook is a permanent institution, and only the cook's-mates are changed every twenty-four hours. As their duties mainly consist in chopping wood, and whistling when they serve out the rations—for fear they should eat the white bread out of the soup—we cannot exactly see how their culinary education is effected. We have also read that the French uniform is eminently practical—a word to be shunned by all those thirsting for information—but friend Idle (we cannot help sympathizing with him because of his misfortunes) is of a contrary opinion. Shakspeare and leathern stocks were surrendered as a nuisance; but the English soldier in action has an eminently "practical" way of getting rid of them. We saw at Sebastopol an officer's hut built entirely of bearskins filled with clay, and it was the most comfortable in the whole camp. In one matter we confess our inferiority to the French. When Idle did his first stable-go, the Corporal looked down at his *sabots*, and asked what those rags were he had swathed round his feet. "My Corporal," Idle replied, submissively, "where I come from they are called stockings." But when he donned for the first time the brilliant uniform of the 13th Hussars, and gave his bed-mate a commemorative dinner, he found to his horror that he was too tightly drawn in to eat; and, if he let a button go, it would be a material impossibility to fasten it again. The first Corporal who saw him in that disorderly condition would give him two nights' police-room. Poor Idle's first introduction to that establishment was, to say the least, peculiar:—

One day when Gedeon attended roll-call before the morning stable-go, the Lieutenant of the week stopped in front of him:—"Your jacket," he said to him, "is unsewn in the seam"—officers must enter into the slightest details—"give it out for repair." The Corporal of the week, in the ordinary way, took the jacket to give it to the tailor. After the cleaning down, Gedeon, who was on fatigue drill, thought it the simplest mode to put on one of his comrades' jackets, and stepped into the ranks. "What's that?" the officer of the week said to him; "have you not given out your jacket to repair?"—"I beg your pardon, my Lieutenant, but —,"—"Where did you get that one from, then?"—"My Lieutenant, I borrowed it from a man of my squad."—"You will have two nights' guard-room, to teach you not to wear other men's clothes." Gedeon burned to exculpate himself, but was sufficiently master of himself to be silent. "It seems," he thought, "that I am in the wrong, and I will not do it again: but my comrades might have told me." For this simple reason, Gedeon, when he went to drill, put on his dolman. "Who's that man in full dress?" the Captain-Instructor shouted, as soon as he saw him; "give him two nights' guard-room."—"My Captain," Gedeon began,—"Do you want two nights more?"—"The unhappy man was silent."—"I must have been in the wrong," Gedeon said to himself; "but they shan't catch me tripping again." At the after-dinner rubbing down, Gedeon fell in, con-

sequently, in his shirt-sleeves. "Two nights' guard-room for that ass," the Adjutant said, on noticing him; and, as Gedeon did not stir, "Be off with you," the Adjutant added; "go to the stables." The wretch obeyed, but, as he consequently missed the roll-call, he was, for that reason, punished with four nights' guard-room. On the evening of this hapless day Gedeon learned that he had ten nights of it, but that was too much, and he appealed. He was heard, when he explained that he did not deserve punishment: for, on the same principle that a door must be either open or shut, an Hussar whose jacket has gone to the tailor's must either wear his dolman or appear in his shirt-sleeves. The ten nights' guard-room were remitted, but Gedeon caught four for having appealed non-hierarchically. A Corporal he cross-questioned on this grave subject answered him that appeals must be made hierarchically, that is to say, presented to the Corporal, who imparts them to the Sergeant, who carries them to the Sergeant-Major, who submits them to the Lieutenant, who transmits them to the Captain, and so on.

This guard-room is an interesting subject of investigation, for so much has been said about the soldier's punishment in England that anything which would improve our system ought to be hailed with delight. We feel an intense horror of the lash: it never made a good soldier better, but has always rendered a bad man worse. Fortunately, its application now depends on the individual: no man need be flogged in the English army unless from his own fault. We protest against the application of the lash in peace times as useless, but we fear that it is an unhappy necessity in the field to chastise the skulker and the villain who cannot be quelled by any other mode. But, Heaven forbid that the lash should be finally abolished for the French system: we saw men shot in the Crimea for offences which, in our army, would have been expiated with a round dozen; and ingenious torture employed from which we are happily free. We were present, for instance, when a culprit was attached, spread-eagle-wise, to a gun-wheel which revolved at a brisk trot, and at each revolution dashed the wretched prisoner's head against the ground, unless he almost dislocated his neck in avoiding it. Or, take again the Prussian punishment of *latten*, when the prisoner is confined in a room where he can neither stand (for his boots are removed), lie down, nor lean against the wall, for every inch of ground is occupied by sharp points. But now let us see what the mildest form of French military punishment is:—

If you suppose that the *salle de police* is not exactly an earthly paradise you will not be far out of your reckoning. Still this soldier's purgatory is not much worse than his bed-room, though the windows are narrower, carefully grated and protected by a screen. In other respects there is the same ornamental simplicity. Dirty walls, emblazoned with names and inscriptions, a clumsily-made oaken bed, polished by friction, and then the usual furniture of all prisons, the pitcher. This disciplinary punishment holds the middle place between "gating" and the cell. The men thus punished are only locked up at night: by day their horses claim their attention too imperiously, but they are not permitted to leave barracks. In addition to their ordinary work, they have to do all the fatigue duty, some of which is rather repulsive: they wash, scrub, clean and sweep out the rooms. If a straw fly across the yard the Adjutant quickly orders the bugler to sound the Prisoners' Call and all the men must hurry up. If any be missing, their "stirrup leathers are lengthened," which being translated means that their punishment is augmented. One of the Articles of War forbids men under punishment visiting the canteen, but the law has been allowed to fall into desuetude. The prison dress is always the same the year round,—stable-jacket and serge trowsers, for

the planks would wear out cloth. If the prisoners are stifled in summer, they have the compensation of freezing in winter. Hence, when the weather is cold, the soldiers employ all sorts of tricks to get horse-cloths or blankets into the prison. With some Adjutants, who are kind enough to close their eyes, this is an easy matter: but others are intractable. The "bad dogs" inexorably search all the men before giving them their locking-up permit, and nothing escapes their eye or nose. They guess two pairs of trowsers, extra jackets and horse-cloths artistically rolled round the body. Not satisfied with hunting down blankets and cloths preservative against cold, they confiscate all contraband objects: little bottles of spirits, matches, tobacco, candles. Some of these "hard-to-boil" gentry will even investigate the depths of the *sabots*, or make the soldiers open their mouths, in order to lay an embargo on the consolatory quid.

Among French soldiers there are also sundry extra legal punishments inflicted by themselves—a species of primitive Lynch-law, in fact. Should a private be convicted of stealing minor articles, for instance, they do not denounce him, but give him his dose in one of three fashions—the promenade, the *savate*, or the blanket. In the first, the culprit is stripped of his clothes down to the waist, and his comrades, armed with stirrup-leathers, form a double line, through which he walks, they laying into him the while. The culprit runs the gauntlet once, twice or four times, according to the gravity of his offence. In the *savate*, the fellow is tied down with bare back to one of the settles. The squad defile before him, and each, in passing, gives him a blow with a stirrup-leather, ramrod, or surcingle. Originally this punishment was inflicted with an old shoe bristling with nails, whence the name. Tossing in a blanket is not quite so pleasant as honest Panza's, for in addition to the culprit, wooden shoes, cartouches-boxes, and other hard substances, are inserted in the blanket, producing a far from pleasant shower. French soldiers are, indeed, very prone to wash their dirty linen at home. In the Revolutionary War, a Sergeant was caught in the act of stealing a watch and arrested. He was not tried, however, but with the tacit assent of the Colonel, the non-commissioned sent a deputation to the villain, offering him the choice of blowing out his brains or passing over to the enemy. As a sensible man, he preferred the latter, and his comrades made him up a purse, so that he might live a short while without plundering. When a French soldier insults another, they go to the Troop-Sergeant-Major and lay the affair before him. He appeals to the Colonel, who authorizes or forbids the duel as he thinks proper. It takes place in the presence of the *Maitre-d'Armes*, who urges on the combatants only to use the edge of their sabres, and interferes should there be a foul blow.

During the Crimean War, much was written about the pampered condition of our Cavalry horses, and touching stories told how they devoured one another's tails and manes, for want of more digestible food. We are not prepared to defend the present system, but wish to show by the following extract that crack French cavalry regiments are not a bit better off than our own. M. Gaboriau is responsible for the statement:—

If metempsychosis be not an insensate chimera, I would ask one favour of Heaven,—to inhabit after death the body of a cavalry charger. Thrice happy animals! *fortunatos nimium!* Is there on earth an existence more glorious, easy or enviable than theirs? They want for nothing; a maternal solicitude watches over them from morning till night. Around them incessantly moves an army of devoted servants, ready to satisfy their slightest whims, and closely watched by the officers who

form the body-guard of King Horse. I feel convinced that the chargers believe the uniform is only their private livery. And, then, that dear health! What attention, what care! The Vet. is responsible for the health of 800 horses, representing a value of upwards of 20,000*l*. There are, moreover, two terrible diseases, farcy and glanders, which are able to dismount a regiment in a fortnight. Thermometer in hand, the Vet. regulates the temperature of the equine temple, and woe to the stable-guard who let it rise or fall without orders. And, now, listen; it rains, and the horses will not go out, even to the troughs; their riders must bring their water; they need not fear catching a chill. It is cold—quick here with cloths. The weather is hot, the sun brilliant—a little morning stroll in the fresh air. These gentlemen seem heated—give them mashes and lucern. They are slightly fatigued—double the feed of oats. There is no end to it. \* \* Let war come, and then look at these pampered steeds. The care paid to them will turn against themselves,—exposure does not hurt the trooper; but a draught gives the horse inflammation of the lungs, and it dies just at the moment it was needed.

The French Government were so well aware of this, that they kept their cavalry at home during the Crimean War, and only sent to the front Chasseurs-d'Afrique and other Algerian regiments, whose horses were acclimatized. Our 11th Hussars returned from India to the Crimea and brought their country-born horses with them. During a very severe winter they were almost entirely free from illness.

A favourite theory with Army reformers is promotion from the ranks, and the French example has been repeatedly quoted. Apart from influences of race, which would render the system more difficult here, there is a great fallacy in the supposition that every French non-commissioned officer is sure of promotion. In the first place, the Sergeant must have held his grade for ten years, and not have appeared once in the defaulter's book; then, again, the great majority of French officers issues from the military schools, and "protection," or, what we should call patronage, is rampant,—at any rate, at all home-stations. In the Algerian regiments we allow that matters are different. Before Sebastopol the Chasseurs-d'Afrique mutinied because a young Ney was appointed Lieutenant direct from Paris, instead of first passing through the African mill. Pélissier sent him back, but the regiment was ordered to Kertch for insubordination. Moreover, as good non-commissioned officers are the soul of a regiment, it often happens that worthy Sergeant-Majors are purposely passed over in promotion. We believe, however, that in crack regiments the non-commissioned officers do not desire promotion, just as is the case with nine-tenths of the class in our Army. The following remarks are, we think, equally true in both countries:—

There are two classes of officers: those who are rich, and those who are not so. In the Cavalry, an officer who has only his pay to live on, is one hundred fold more wretched than a Sergeant. When he has paid his lodgings, board, tailor, bootmaker, saddler, armourer, and a dozen other tradesmen, he has not a halfpenny left for the *café*, to smoke cigars, amuse himself, and so on. As paying for necessities is materially impossible, he keeps his pay for superfluities, which are really necessities to him. Hence he runs into debt; but the officer in debt is all but lost; his promotion is stopped. He does not go to Clichy, but he has countless annoyances. He is put under stoppages, and as he before found it a hard matter to make both ends meet, things grow worse and worse. Commanding officers understand no nonsense about debt: in one instance, a Lieutenant who was pressed by his creditors was ordered to join the Sergeants' mess; and many officers have been placed on half-pay for running into debt. Selecting the Cavalry when you have not a rich father is a signal folly; his

pay is not sufficient, whatever you may do. Not only are you as wretched as Job, but even promotion becomes a disaster. Change of regiment; passing from the Lancers to the Dragoons, from the Hussars to the Chasseurs, is perfect ruin. The whole of the old uniform is thrown away; the only things you can still use are the boots and the stock. After three promotions of this nature, the officer of fortune—that is to say, without fortune—is loaded with debt for his life; he can never get out of it unless he make a wealthy marriage, and that is not always so easy.

Our soldiers complain of the aggravation they have to undergo from the non-commissioned officers, and we concede that the officers grant them too much power; but in France it seems to be even worse. A Corporal can give a man two nights' police-room, or four days' gating for the merest trifle, and without reporting him. How easy is it for such power to be abused, especially by those Corporals who know that they are unfit for promotion! Having heard so much recently of the sobriety of the French soldier, it is curious to find M. Gaboriau inveighing against the drunken propensities of the Sergeants:—

The passion of the Sergeant for absinthe is another misfortune. Commanding officers have tried to proscribe this green Locusta from the canteen, but a patient, indefatigable perseverance, stronger than their will, has always brought it back. "I know very well," said a Corporal, "that absinthe is nothing but a decoction of halfpence; but all the worse: when you have once put your nose in that devil of a verdigris, you long to thrust your whole head in." The Sergeant also likes white wine in the morning, the drop on mounting his horse, coffee after dinner, beer in the afternoon, mulled wine and punch in the evening.

Full-private Idle was not long in discovering that he had made a grand mistake in his choice of a profession: in fact, he confessed at a later date that he should certainly have blown his brains out had he but found time to load his pistol. Every page of his defaulter's book was covered, and the Colonel had serious thoughts of drumming him out, when his father sent him 40*l*. to purchase a substitute. Goodchild, on the other hand, went on his road steadily, put up with annoyances with a smiling face, and eventually secured his epaulette. He has no chance of becoming a Field-Marshal, but after a while, we daresay, he will get his Captaincy, and be placed on half-pay to make room for some protected gentleman. M. Gaboriau tells us that in the 13th Hussars there was a Captain who had not seen his regiment for two years: his speciality was being detached on remount duty, or extraordinary matters. Now and then, he would write to his colleagues to inquire whether the 13th were still stationed in the same garrison. But he was said to be very powerfully supported in high quarters.

We will stop here, though we had many more interesting subjects of comparison. We should have liked, for instance, to have taken the reader to the Hospital, and have shown him the tricks the soldiers employ when they desire a skulk. Equally amusing is the sketch of the Surgeon, who had two specifics, *ipecaacuanha* and the lancet, and who punishes any men who try to deceive him with an emetic and four nights' guard-room. But for these and other amusing scenes of French military life, we will refer the reader to the books from which we have derived our information. We think, however, we have proved our position, and henceforth demand that the Shandean apophthegm with which we commenced this article should be taken with a grain of salt, at any rate whenever military matters are concerned.

*English and Scottish Ballads.* Edited by Francis James Child. 8 vols. (Low & Co.)

Two years ago, we noticed, from the press of a Boston firm, Messrs. Little, Brown & Co., a work similar to the present in title and general appearance. It was not, however, the same work, nor, indeed, a work of equal merit. That Prof. Child knows what he is about, we conclude from his antecedents and his reputation; but we feel pretty certain that an English author and publisher would not have chosen an old title for a book which has many claims to be considered new.

Of course, the materials, as for every collection of English and Scottish ballads, must be pretty much the same. But, in dealing with the gatherings of Percy, Ritson, Motherwell and others for the second time, Prof. Child has been more severely critical in selection and rejection—especially in rejection. Hence his new volumes are of lesser bulk and greater interest than those published two years ago. The modern versions of the various ballads are now omitted, and a few originals are inserted in their stead. For example, in the first volume of the Collection of 1857-9, Percy's restorations of 'The Boy and the Mantle' and 'The Marriage of Sir Gawaine' were included—most unnecessarily. These are now left out. From the same volume is omitted, we do not see for what reason, 'King Rycence's Challenge—a song sung before Queen Elizabeth in the great revels of Kenilworth.' We miss, and pleasantly miss, the long, dull, indecent poem of 'Sir Gowghter,' which was possibly one of the original forms of 'Robert the Devil,' as of many other ballads and legends; and, also, 'The Knight of Courtesy and the Fair Lady of Faguel.' As good compensation for these losses, we find inserted the curious and interesting old ballads of 'The Hawthorn Tree,' under a wrong title, and 'St. Stephen and Herod.' As a specimen of Prof. Child's annotations,—which, if slight, are often the result of close research and keen judgment,—we append his introductory remarks on 'The Hawthorn Tree,' a ballad first published by Ritson in his 'Ancient Songs':—

"A Mery Ballet of the Hathorne Tre," from a MS. in the Cotton Library, Vespasian, A. xxv. The MS. has 'G. Peele' appended to it, but in a hand more modern than the ballad. Mr. Dyce, with very good reason, 'doubts' whether Peele is the author of the ballad, but has printed it, 'Peele's Works,' ii. 256. It is given also by Evans, i. 342, and partly in Chappell's 'Popular Music,' i. 64. The true character of this piece would never be suspected by one reading it in English. The same is true of the German, where the ballad is very common, and much prettier than in English, e. g. 'Das Mädchen und die Hasel,' 'Das Mädchen und der Sagebaum,' Erk's 'Liederhort,' No. 33, five copies; Hoffmann, 'Schlesische Volkslieder,' No. 100, three copies, etc. In Danish and Swedish we find a circumstantial story, 'Jomfruen i Linden,' Grundtvig, No. 66; 'Linden, Svenska Folkvisor,' No. 87. The tree is an enchanted damsel, one of eleven children transformed by a stepmother into various less troublesome things, and the spell can be removed only by a kiss from the king's son. By the intervention of the maiden, this rite is performed, and the beautiful linden is changed to as beautiful a young woman, who of course becomes the prince's bride. A Wendish ballad resembling the German is given by Haupt and Schmeier, and ballads akin to the Danish are found in Slovenek and Lithuanian (see Grundtvig)."

We need not reprint the ballad. We ought to draw Prof. Child's attention to a curious transposition of pages, 311 to 315, in the first volume, which have been wrongly "imposed" by the compositor. The ballads inserted in this volume are much shorter than



those omitted, and hence the English book contains a hundred pages less than the American. The same remarks as to selection and omission of ballads apply generally to the remaining volumes of what we can announce to lovers of such literary trifles as a very handy, cleanly, and effective collection of English and Scottish ballad poetry.

*The Quadrature of the Circle: Correspondence between an Eminent Mathematician and James Smith, Esq.* (Edinburgh, Oliver & Boyd; London, Simpkin, Marshall & Co.)

A few weeks ago we were in perpetual motion. We did not then suppose that anything would tempt us on a circle-squaring expedition: but the circumstances of the book above named have a peculiarity which induces us to give it a few words.

Mr. James Smith, a gentleman residing near Liverpool, was some years ago seized with the *morbus cyclometricus*. The symptoms soon took a defined form: his circumference shrank into exactly  $3\frac{1}{2}$  times his diameter, instead of close to  $3\frac{1}{2}$ , which the mathematician knows to be so near to truth that the error is hardly at the rate of a foot in 2,000 miles. This shrinking of the circumference remained until it became absolutely necessary that it should be examined by the British Association. This body, which as Mr. James Smith found to his sorrow has some interest in "jealously guarding the mysteries of their profession," refused at first to entertain the question. On this Mr. Smith changed his "tactics" and the name of his paper, and smuggled in the subject under the form of 'The Relations of a Circle inscribed in a Square'! The paper was thus forced upon the Association, for Mr. Smith informs us that he "gave the Section to understand that he was not the man that would permit even the British Association to trifle with him." In other words, the Association bore with and were bored with the paper, as the shortest way out of the matter. Mr. Smith also circulated a pamphlet. Some kind-hearted man, who did not know the disorder as well as we do, and who appears in Mr. Smith's handsome octavo as E. M.—the initials of "eminent mathematician"—wrote to him and offered to show him in a page that he was all wrong. Mr. Smith thereupon opened a correspondence, which is the bulk of the volume. When the correspondence was far advanced, Mr. Smith announced his intention to publish. His benevolent instructor—we mean in intention—protested against the publication, saying, "I do not wish to be gibbeted to the world as having been foolish enough to enter upon what I feel now to have been a ridiculous enterprise."

For this Mr. Smith cared nothing: he persisted in the publication, and the book is before us. Mr. Smith has had so much grace as to conceal his kind adviser's name under E. M., that is to say, he has divided the wrong among all who may be suspected of having attempted so hopeless a task as that of putting a little sense into his head. He has violated the decencies of private life. Against the will of the kind-hearted man who undertook his case, he has published letters which were intended for no other purpose than to clear his poor head of a hopeless delusion. He deserves the severest castigation; and he will get it: his abuse of confidence will stick by him all his days. Not that he has done his benefactor—in intention, again—any harm. The patience with which E. M. put the blunders into intelligible form, and the perseverance with which he tried to find a cranny-hole for common reasoning to get in at, are more than respectable: they are admirable.

It is, we can assure E. M., a good thing that the nature of a circle-squarer should be so completely exposed as in this volume. The benefit which he intended Mr. James Smith may be conferred upon others. And we should very much like to know his name, and if agreeable to him, to publish it. As to Mr. James Smith, we can only say this: he is not mad. Madmen reason rightly upon wrong premises: Mr. Smith reasons wrongly upon no premises at all.

E. M. very soon found out that, to all appearance, Mr. Smith got a circle of  $3\frac{1}{2}$  times the diameter by making it the supposition to set out with that there was such a circle; and then finding certain consequences which, so it happened, were not inconsistent with the supposition on which they were made. Error is sometimes self-consistent. However, E. M., to be quite sure of his ground, wrote a short letter, stating what he took to be Mr. Smith's hypothesis, containing the following:—"On AC as diameter, describe the circle D, which by hypothesis shall be equal to three and one-eighth times the length of AC... I beg, before proceeding further, to ask whether I have rightly stated your argument." To which Mr. Smith replied:—"You have stated my argument with perfect accuracy." Still E. M. went on, and we could not help, after the above, taking these letters as the initials of Everlasting Mercy. At last, however, when Mr. Smith flatly denied that the area of the circle lies between those of the inscribed and circumscribed polygons, E. M. was fairly beaten, and gave up the task. Mr. Smith was left to write his preface, to talk about the certain victory of truth—which, oddly enough, is the consolation of all hopelessly mistaken men; to compare himself with Galileo; and to expose to the world the perverse behaviour of the Astronomer Royal, on whom he wanted to fasten a conversation, and who replied, "It would be a waste of time, Sir, to listen to anything you could have to say on such a subject."

Having thus disposed of Mr. James Smith, we proceed to a few remarks on the subject: it is one which a journal would never originate, but which is rendered necessary from time to time by the attempts of the autopsuistic to become heteropsuistic. To the mathematician we have nothing to say: the question is, what kind of assurance can be given to the world at large that the wicked mathematicians are not acting in concert to keep down their superior, Mr. James Smith, the current Galileo of the quadrature of the circle.

Let us first observe that this question does not stand alone: independently of the millions of similar problems which exist in higher mathematics, the finding of the diagonal of a square has just the same difficulty, namely, the entrance of a pair of lines of which one cannot be definitely expressed by means of the other. We will show the reader who is up to the multiplication-table how he may go on, on, on, ever nearer, never there, in finding the diagonal of a square from the side.

Write down the following rows of figures, and more, if you like, in the way described:—  
 1 2 5 12 29 70 169 408 985  
 1 3 7 17 41 99 239 577 1,393

—After the second, each number is made up of double the last increased by the last but one: thus, 5 is 1 more than twice 2, 12 is 2 more than twice 5, 29 is 41 more than twice 12. Now, take out two adjacent numbers from the upper line, and the one below the first from the lower: as

70 169  
99

Multiply together 99 and 169, giving 16,731. If, then, you will say that 70 diagonals are

exactly equal to 99 sides, you tell a falsehood about the diagonal, but a falsehood the amount of which is not so great as the  $\frac{16,731}{167}$  part of the diagonal. Similarly, to say that five diagonals make exactly seven sides does not involve an error of the  $\frac{84}{167}$  part of the diagonal.

Now, why has not the question of *crossing the square* been as celebrated as that of *squaring the circle*? Merely because Euclid demonstrated the impossibility of the first question, while that of the second was not demonstrated, completely, until the last century.

The mathematicians have many methods, totally different from each other, of arriving at one and the same result, their celebrated approximation to the circumference of the circle. An intrepid calculator has, in our own time, carried this approximation to what they call 607 decimal places: this has been done by Mr. Shanks, of Houghton-le-Spring, and Dr. Rutherford has verified 441 of these places. But though 607 looks large, the general public will form but a hazy notion of the extent of accuracy acquired. We have seen, in Charles Knight's 'English Cyclopædia,' an account of the matter which may illustrate the unimaginable, though rationally conceivable, extent of accuracy obtained.

Say that the blood-globule of one of our animalcules is a millionth of an inch in diameter. Fashion in thought a globe like our own, but so much larger that our globe is but a blood-globule in one of its animalcules: never mind the microscope which shows the creature being rather a bulky instrument. Call this the first globe above us. Let the first globe above us be but a blood-globule, as to size, in the animalcule of a still larger globe, which call the second globe above us. Go on in this way to the twentieth globe above us. Now go down just as far on the other side. Let the blood-globule with which we started be a globe peopled with animals like ours, but rather smaller: and call this the first globe below us. Take a blood-globule out of this globe, people it, and call it the second globe below us: and so on to the twentieth globe below us. This is a fine stretch of progression both ways. Now give the giant of the twentieth globe above us the 607 decimal places, and, when he has measured the diameter of his globe with accuracy worthy of his size, let him calculate the circumference of his equator from the 607 places. Bring the little philosopher from the twentieth globe below us with his very best microscope, and set him to see the small error which the giant must make. He will not succeed, unless his microscopes be much better for his size than ours are for ours.

Now it must be remembered by any one who would laugh at the closeness of the approximation, that the mathematician generally goes *nearer*; in fact his theorems have usually no error at all. The very person who is bewildered by the preceding description may easily forget that if there were *no error at all*, the Lilliputian of the millionth globe below us could not find a flaw in the Brobdingnagian of the millionth globe above. The three angles of a triangle, of perfect accuracy of form, are *absolutely* equal to two right angles; no stretch of progression will detect any error.

We will now, for our non-calculating reader, put the matter in another way. We see that a circle-squarer can advance, with the utmost confidence, the assertion that when the diameter is 1,000, the circumference is accurately 3,125: the mathematician declaring that it is a trifle more than 3,141 $\frac{1}{2}$ . If the squarer be right, the mathematician has blundered by about a 200th part of the whole: or has not kept his accounts right by about 10s. in every 100l. Of

course if he set out with such an error he will accumulate blunder upon blunder. Now, if there be a process in which close knowledge of the circle is requisite, it is in the prediction of the moon's place—say, as to time of passing the meridian at Greenwich—on a given day. We cannot give the least idea of the complication of details: but common sense will tell us that if a mathematician cannot find his way round the circle without a relative error four times as big as a stockbroker's commission, he must needs be dreadfully out in his attempt to predict the time of passage of the moon. Now, what is the fact? His error is less than a second of time, and the moon takes 27 days odd to revolve. That is to say, setting out with 10s. in 100l. of error in his circumference, he gets within the fifth part of a farthing in 100l. in predicting the moon's transit. Now we cannot think that the respect in which mathematical science is held is great enough—though we find it not small—to make this go down. That respect is founded upon a notion that right ends are got by right means: it will hardly be credited that the truth can be got to farthings out of data which are wrong by shillings. Even the celebrated Hamilton, who held that in mathematics there was no way of going wrong, was fully impressed with the belief that this was because error was avoided from the beginning. He never went so far as to say that a mathematician who begins wrong must end right somehow.

There is always a difficulty about the mode in which the thinking man of common life is to deal with subjects he has not studied to a professional extent. He must form opinions on matters theological, political, legal, medical, and social. If he can make up his mind to choose a guide, there is, of course, no perplexity: but on all the subjects mentioned the direction-posts point different ways. Now why should he not form his opinion upon an abstract mathematical question? Why not conclude that, as to the circle, it is possible Mr. James Smith may be the man, just as Adam Smith was the man of things then to come, or Luther, or Galileo? It is true that there is a unanimity among mathematicians which prevails in no other class: but this makes the chance of their all being wrong only deficient in degree. And more than this, is it not generally thought among us that priests and physicians were never so much wrong as when there was most appearance of unanimity among them? To the preceding questions we see no answer except this, that the individual inquirer may as rationally decide a mathematical question for himself as a theological or a medical question, so soon as he can put himself into a position in mathematics level with that in which he stands in theology or medicine. The every-day thought and reading of common life have a certain resemblance to the thought and reading demanded by the learned faculties. The research, the balance of evidence, the estimation of probabilities, which are used in a question of medicine, are closely akin in character, however different the matter of application, to those which serve a merchant to draw his conclusions about the markets. But the mathematicians have methods of their own, to which nothing in common life bears close analogy, as to the nature of the results or the character of the conclusions. The logic of mathematics is certainly that of common life: but the data are of a different species; they do not admit of doubt. An expert arithmetician, such as is Mr. J. Smith, may fancy that calculation, merely as such, is mathematics: but the value of his book, and in this point of view it is not small, is the full manner in which it shows that a

practised arithmetician, venturing into the field of mathematical demonstration, may show himself utterly destitute of all that distinguishes the reasoning geometrical investigator from the calculator.

And, further, it should be remembered that in mathematics the power of verifying results far exceeds that which is found in anything else; and also the variety of distinct methods by which they can be attained. It follows from all this that a person who desires to be as near the truth as he can will not judge the results of mathematical demonstration to be open to his criticism, in the same degree as results of other kinds. Should he feel compelled to decide, there is no harm done: his circle may be  $3\frac{1}{2}$  times its diameter, if it please him. But we must warn him that, in order to get this circle, he must, as Mr. James Smith has done, *make it at home*: the laws of space and thought beg leave respectfully to decline the order.

#### NEW NOVELS.

*La Beata*. By T. Adolphus Trollope. 2 vols. (Chapman & Hall.)—“*La Beata*” is a novel of which there is nothing to say but what is good. It is a charming story; and, though the theme is as old as the world, it has the eternal and ever-renewed freshness of life itself. The story required to be very skilfully handled; and in his management of poor Beata the author has shown himself an artist as well as a thorough gentleman. It is a story in which the narrator reveals himself and his own nature more than the incidents and characters with which he has to deal. As a picture of Italian domestic and interior life and manners, it is excellent. There is an intimate knowledge of things and people, which gives a truthfulness and individuality not to be mistaken; every touch of description tells, and stands out in bright and graphic reality. Mr. Trollope is fortunate in being well acquainted with the scenes in which his story is laid, and also, in being a master of his craft, able to turn his knowledge to good account. “*La Beata*” reads like an entirely true story. There is nothing factitious in the sentiment, nor is a false colouring given to facts by meretricious epithets. All is treated in the true spirit of charity; but there is no mixing up of right and wrong, and no confusion of one with the other. This is a triumph of skill and right feeling in the author, for the subject was not an easy one to handle truthfully. The poor Beata is not a lawful wife, nor has she been “deceived,” as the phrase is; but she is so young, and unconscious of having done anything wrong, that she has not, even when abandoned, an idea that she has anything to repent of, but she sits down patiently and submissively, without a touch of bitterness, under desertion, privation, and utter misery. “*La Beata*” is not perfect, poor darling! But her loyal, trusting affection, her uncomplaining gentleness, draw the heart of the reader to her more than if she had possessed higher qualities. Her ignorance is kept clear of every tinge of foolishness, and her sorrow is not in the least wearisome. She is, far away, the most touching heroine we have met with since “*Eva*,” in Maturin’s novel of “*Pour et Contre*”—a novel few of the present generation are likely to have read. Pippo, the artist, and *La Beata*’s lover, is very like a natural man, and bears a photographic and unflattering likeness to his sex in some of his ways; but the hearty scorn with which all the men who know the case break off his acquaintance is a piece of poetical justice, which is a great comfort to the reader, and meets his feelings. The end of Pippo’s career is extremely good; it is exactly what would have been the likely thing to happen, whilst the observations on it are excellent and most true. We will not forestall the interest of our readers by telling them anything further of the story; they “must read, and they will know.” The following passage we quote, because it can stand being detached:—“We are happily and vigorously constituted organizations, which refuse to submit to the weight of permanent sorrow,

which turn off misery as an oiled surface turns off water, and which grow towards consolation, and fresh hopes and joys, by a law as sure in its operation as that which bids a plant turn towards the sun. It is a mistake to suppose that such are necessarily incapable of strong affections and warm sympathies, still more so to hold that such must needs be shallow and sterile natures. The probabilities are in favour of a contrary conclusion. Such organizations can feel deeply and permanently where feeling can see a possibility of finding issue for itself in hopeful action; but they instinctively reject hopeless suffering. These are fortunate, strong, wise, amiable, useful, eueptic individuals, whose fathers and forefathers, for many a generation, perhaps, led physically and morally healthy lives. The sunny paths of the world are theirs *de facto* as well as *de jure*, and it is a shallow, morbid philosophy which would reproach them for walking in them. But these fortunate strong ones are too apt, on their side, to do very imperfect justice and show but scanty sympathy to those less well-balanced natures, in which happiness seems an exotic, to be kept alive only during a combination of favourable circumstances, and sorrow is the indigenous weed. \* \* In this case a larger sympathy would lead to a more correct appreciation. It would be seen that many an accusation of false or affected sentimentality is unjust, and many an exhortation “to make an effort”—the effort in question being nothing more nor less than an attempt to add, by taking thought, a cubit to the moral stature.”

*Madame Constance: the Autobiography of a French Woman in England*. By Selina Bunbury. 2 vols. (Newby.)—The fashion for dilemma novels has gone by—of those tales, we mean, in which, for want of a timely word of explanation, or because of a delicacy too refined to allow of confession or apology as possible, the wandering Princess of the tale is involved in one misadventure after another, which all but irrevocably separates her from the true Knight, by relente Fate ordained at last to lead her to the altar. Of the distresses needful to be accumulated on such occasions, Miss Bunbury was a consummate mistress. Her *Evelina*, *Cecilia*, *Camilla*, might some twenty times in each volume have been saved from the new sufferings by one small word of common sense. Her “lead” was followed by more than one woman as sentimental as herself, though less shrewd as an observer of character and a writer of dialogue—to name but one, Miss Anna Maria Porter. “*Madame Constance*” may be said to belong to this school. It is a pleasantly-written story of a life of hardly possible trials, great and small. Everybody turns out something different from what was expected. Everybody is lost just at the time when his presence is the most needed. Everybody dies in the manner calculated to promote the greatest inconvenience. The heroine, in girlhood married, by mistake, to a gambler, left a widow with a little daughter and adopted son, and compelled to earn her living, becomes a governess, on an education the slenderness of which is surprising, and seeks her fortune in England. Does not every one know by heart the varieties of torment for governesses in novels? To dwell on those of “*Madame Constance*” would be superfluous, and the more so because no one will for an instant apprehend that they are about to prove fatal in the last pages of the book, where lost ones are found, and dead ones turn out to be living, and legacies fall in, and grateful hearts expand, and eyes are dried, and “serene happiness rules the scene.” “*Madame Constance*,” then, is a harmless, old-fashioned novel pleasantly written (we should say re-written) by Miss Bunbury, and with certain touches of nationality in remark and anecdote, distinguishing it from many tales of its class.

*All for the Best: a Story of Quiet Life*. 3 vols. (Hurst & Blackett.)—This novel is written in imitation of the style rendered popular by the Author of “*John Halifax*.” But it is the weakest possible infusion of the substance of which “*John Halifax*” was made in a wash of tepid and by no means limpid water. It is a weak, sentimental, sickly book, with neither life, health, nor interest,—vague, sighing, emotional, fancy landscapes, with little or

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no incident, altogether as inane and feeble a production as ever disappointed a reader in search of a story. There is a very contemptuous tone throughout towards all who are not the heroine or the heroine's friends. Miss Gabbatis, the music mistress, is the only attempt at an exception, and she is made more absurd than racy. We should guess the author to be a very young lady, and that the present is a first attempt: when she has any experience of her own to write from, she may perhaps do something better; but at present she writes from the outside of things about which she knows very little. She reminds us of certain singers who introduce a conventional tremor into their notes to indicate sensibility and emotion, which is quite different from genuine passion. 'All for the Best' is a novel that finds us cold and leaves us weary.

*The Moor Cottage: a Tale of Home Life.* By May Beverley. (Cambridge, Macmillan.)—The Moor Cottage is a good little innocent story, the interest not very exciting, but the spirit in which it is written is kind and genial. The good people who set an example, and the middling people who are intended to profit by it, are all pleasant in their way; there is no false pathos nor affected sentiment to disturb the reader's good nature. There is a gentle humane influence perceptible through the book; and when the course of true love runs straight, the reader feels pleased, and sympathizes, mildly it may be, but quite sincerely, with the fortunes of the different individuals who have performed their part in the story.

*The Lily of Mossdale: a Tale of 1832, the Year of Reform.* By James Routledge. (Journal Office, Chichester.)—Let those who are too severe on the deficiencies of season-novels turn to 'The Lily of Mossdale,' and see how bad a work of imagination can be. Mr. Routledge can be likened to nothing more pleasant than an obstinate nightmare, calling up a series of unnatural pictures of which, on laying aside his book, it is difficult to remember anything save the discomfort they occasioned during inspection. He shows no mercy, and must hope for none.

#### OUR LIBRARY TABLE.

*From Calcutta to Peking: being Notes taken from the Journal of an Officer between those Places.* By J. H. Dunne, Captain, 99th Regiment. (Low & Co.)—Capt. Dunne's journal, unlike most diaries, pays for the trouble of perusal. Its entries are brief and to the point, and have the merit of being free from those spasmodic plunges of descriptive writing with which an ordinary book-making tourist fattens his notes up for sale, and, at the same time, renders them unpalatable to readers of good taste. The events narrated or touched upon—cock-fighting and idle fun on board ship, dinners, camp-jokes, Mr. Bowlby's massacre, the sack of the palace, and the subsequent speedy pacification—are not affairs of novelty; but old anecdotes are pleasant when told briskly and without a parade of special information. "A rather good practical joke," writes the Captain, "was played on an impudent rascal of our regiment this morning. He was on a fatigue party, and the provost-marshal happening to ride by, he facetiously called out, 'Who carries the cats?' If he had really any doubts on the subject, they were speedily set in rest by the articles being immediately produced, and applied to his bare back some four-and-twenty times, with such effect that he has reported himself to the doctor, as being too sore to carry his pack to-morrow." It may be questioned if the provost-marshal's joke was adequately appreciated by the sufferer. The following is a story of more pleasant humour:—"As we passed by Saugor, the two young ensigns told us that, on their coming up in a transport some time ago, they all landed, with rifles and ammunition, to look for tigers, but could not find any; so in lieu of them they took shots at each other at eight hundred yards, which, considering that an Enfield ball kills at a thousand, must certainly have been an exciting pastime." There is no need to teach on Capt. Dunne's various follies, of which the least venial is a vain ambition to figure as a lady-killer. The Calcutta belles, on

whom, according to his own account, he has done terrible execution, can be left to settle accounts with him for the past, and take care of themselves for the future. "Nice girls" sometimes overlook the vanity, and are charitable to the affectations of a cavalier who duly pays his debts of honour with "the best kid gloves."

*The Skilling Kitchen; or, Oracle of Cookery for the Million: with Dr. Kitchiner's celebrated Advice to Cooks and other Servants.* By the Editor of 'The Dictionary of Daily Wants.' (Houlston & Wright.)—This compendium of cookery reads intelligibly, and as though it would be even better in practice than in theory. The general instructions to servants and housekeepers make the valuable peculiarity by which this cheap work on cookery may be distinguished from other cookery works, and be preferred before them by the discerning. The introduction is copied and abridged, as the title-page confesses, from Dr. Kitchiner's book; persons who cannot afford to buy the original work are precisely the class who are most likely to need the counsels and warnings and admonitions it contains. By bringing these to the ears of the Million the editor has done a useful piece of work.

*The Dictionary of Daily Wants.* By the Editor of 'Enquire Within upon Everything.' (Houlston & Wright.)—The acceptance of the little book known as 'Enquire Within' has induced the editor to enlarge his list of "daily wants" until they swell to upwards of a thousand pages in very small type! Who shall dare to say that "man wants but little here below"? or that his wants will ever reach their full growth? This Dictionary is a curious collection of receipts for cooking, preserving, medicine, botany, chemistry, the fine arts, manufactures, and metaphysics, to say nothing of the arts, sciences, useful trades, and learned professions. Brewing, baking, the management of a farm of any number of acres, the breeding of swans, the keeping of poultry, observations on morals, and hints on digestion, botany, topography, astronomy, dreams,—every imaginable topic is treated of with equal decision and courageous assertion. We should like to hear the question for which there would not be a reply of some sort to be found in these pages. Surely the editor deserves, if ever man did, to be called the Professor of Things in General. Ungracious and ungrateful as it is "to look a gift horse in the mouth," we cannot help noticing an occasional discrepancy in these oracles of knowledge. In the article of "Truffles" we are told, in page 1020,—"These edible fungi may be easily cultivated where there are woods or coppices of oak or hazel"; whilst in the very next page, "On the use and nature of truffles," we are told that—"although enumerated among vegetables, truffles are not as yet known to be capable of cultivation, but are found underground by pigs or dogs trained for that purpose." But Solomon himself might have made mistakes if the Queen of Sheba had bothered him with as many questions.

*Footsteps to Fame: a Book to open other Books.* By Hain Friswell. (Groombridge & Sons.)—We have many of these books "to open other books" now-a-days, and some, it may be remarked, which do more to shut than to open—there being persons of small enterprise who when they can get hold of a sketch accept it in lieu of a finished picture, who content themselves with a glimpse—not a view—with a something—not a gathering of accurate knowledge. Granting, however, that abridgments, short and easy methods, and works of the class, may have some use as well as some drawback, 'Footsteps to Fame' is a fair miscellany of its kind. Those who are famous are classed by the author as "great thinkers"—heroes—rulers of mankind—leaders of men—votaries of science—ploughers of the deep—pioneers of science—great workers—lovers of nature—searchers of the skies—watchers on the shore—lighthouse architects—patriots—benefactors of their kind—and workers and thinkers.

*Papers on Preaching and Public Speaking.* By a Wykehamist. (Bell & Daldy.)—We are instructed in the Preface to these Papers that the first half of them was published in the *Guardian* newspaper, and that "many of the clergy" re-

quested that they should be collected, as is here done, with the addition of a second moiety. The writer, himself a clergyman, has been during two years preparing these Papers for the press,—has read largely, he adds, thought earnestly, and referred to a voluminous commonplace-book, with a view to making his work as good as possible, trusting that it possesses some value and solidity, but open to correction. There is an adage telling of "a great gate to a little city," which has been recalled to us by the Papers read after the Preface. We are not satisfied that preaching is an art which can be taught, any more than the resemblance of one face can be acquired by another. The same sermon delivered by two different people shall produce a different effect in moving, if not in convincing, a congregation. If so, while a manual like this is not required by the strong, it will profit the feeble not much. "Have something to say, and say it as well as you can," is almost the only universal maxim which could be propounded with much reason. There are some ingenious speculations, however, in these pages; and the book, on the whole, is amusing as reading. More might have been made of "The Power of the Hand and Eye in influencing an Audience," as a subject; this involving the mystery of action. Our author busily discusses a few sayings of Dr. Johnson's, and goes on to quote Sir Charles Bell, Addison, Sydney Smith (whose pages shine out like stars), in favour of animation of delivery; but he does not sufficiently recollect how the right application of gesture and play of countenance must be determined by Nature,—that more may be done by a sympathetic voice in a still frame than by the most exciting and picturesque gestures with which an Italian preaching friar sets off his dramatic appeals to his congregation. Mara was not without reason when, in reply to some complaint brought against her Queen Rodelinda for being too quiet, she replied, "Would you have me sing with my arms and legs? What I cannot do with my voice I will not do at all." We could go on with a hundred other illustrations of the diverse ways in which earnestness strikes home to the hearts of those who hear; but the above remarks will suffice. As we have adverted to "the Wykehamist's" commonplace-book, we cannot part from him without remarking that they seem strangely unselect. What can be thought of the writer who, in the same book where reference is made to Taylor's noble Carberry Funeral Sermon, and other masterpieces and master-writers, confesses himself to have derived aliment from the Author of 'Proverbial Philosophy,' and the lady who tamed the troop of Beckenham navvies by presents of 'The Life of Capt. Hedley Vicars'? There is a want of taste in this, which will be felt as a shock by many waiting for the words of wisdom.

*Christ's Company; and Other Poems.* By Richard Watson Dixon, M.A. (Smith, Elder & Co.)—The writer is imbued with the eccentricities of the old religious poets, and his poems read to us like imitations of Giles Fletcher and Crashaw. His subtle tricks of expression remind us of the 'Christ's Victory' of the former; in his love for ugly and unpleasant images, he out-Herods the 'Sospetto d'Herode' of the latter. His religious feeling is of a morbid and sombre kind; he makes his devotions gloomily, in sackcloth and ashes. His poems display thought; but his reflective powers are obscured by diseased imagination and bad taste. We see no reason, moreover, why he should have resuscitated certain obsolete words, which have long ago justly died a natural death, and which, in the present instance, only serve to distort and perplex the meaning. Here are a few lines from 'St. Mary Magdalene,' which will represent the author pretty fairly:—

She grovelled on her hands and knees,  
She bit her breath against that rout;  
Seven devils inhabited within,  
Each acting upon each his sin,  
Limb locked in limb, snout turning snout,  
And these would out.

Twice, and the woods lay far behind,  
Gold corn spread broad from slope to slope;  
The copses rounded in faint light,  
Far from her pathway gleaming white,  
Which gleamed and wound in narrow scope,  
Her narrow hope.

She on the valley stood and hung,  
Then downward swept with steady haste;  
The steady wind behind her sent  
Her robe before her as she went;  
Descending on the wind, she chased  
The form she traced.

She, with her blue eyes blind with flight,  
Rising and falling in their cells,  
Hands held as though she played a harp,  
Teeth glistening as in laughter sharp,  
Flew ghostly on a strength like hell's,  
When it rebels.

Behind her, flaming on and on,  
Rushing and streaming as she flew;  
Moved over hill as if through vale,  
Through vale as if o'er hill, no fall;  
Her bosom trembled as she drew  
Her long breath through.

Thrice, with an archway overhead,  
Beneath, what might have seemed a tomb;  
White garments fallen fold on fold,  
As if limbs yet were in their hold,  
Drew the light further in the gloom,  
Of the dark room.

She, fallen without thought or care,  
Heard, as it were, a ceaseless flow  
Of converse muttered in her ear,  
Like waters sobbing wide and near,  
About things happened long ago  
Of utter woe.

—There is power in some of the other poems in this volume; but it is unhealthy power.

*Pilate's Wife's Dream; and Other Poems.* By Horace Smith, B.A. (Macmillan & Co.).—This book of verses is below mediocrity; it is not quite good enough to be "damned with faint praise." The author is destitute of that one spark of poetry whereby many rhymesters are enabled to put enthusiasm into their ambitious nonsense. If Master Robert Shallow, Esquire, Justice of the Peace, had attempted to write poetry, a volume like 'Pilate's Wife's Dream' would probably have been the result.

It is pleasant to see some likeness of the old choice editions of Pickering's poetry set in the Chiswick type; but, alas, for the kind of verse that is here so enshrined, *Fragments in Verse*, by R. H. (Pickering). The writer has seen many things on land and sea, and touches on many subjects which ought to interest us, but do not. We know not how far the form of verse is an obstacle, but certainly in it the writer altogether lacks the power of reproducing what he has felt and seen. A third series of *Poems* by "L" (Whitfield) make us marvel who could have read other two of the same sort and called for more. A flatter, drearier level of mediocrity has seldom been floundered through by writer or reader.—The Rev. W. Mac Ilwaine is somewhat livelier in his *Vision of Italy* (Longman). His little poem is well meant, and written in a liberal spirit of patriotism and apostrophe; but he is no poet, no seer.—The American author of *National Lyrics* (Boston, Mass., Clapp) might have tempered his statements respecting Yankee prowess at sea by a careful study of Mr. James's 'Naval History.' Fair play, say we; if our old sea fame is gone, our power decayed, don't kick us when we are down. But we have heard this sort of thing too often across the Channel to be much moved when it comes across the Atlantic. There is nothing in these verses worthy of their respective subjects. All such weak pipings will be sternly hushed presently for the great American tragedy coming gloomily on.—*Percussion Caps for the Rifle Brigade*, by John Relsey (Boat), are not likely to go off with much of a report, though meant by the author for crack shots, and dedicated to the Rifle Volunteers. They are mild as they are military, loyal as they are laughable, full of freedom and familiarity. The Rifle Movement has here got a touch of St. Vitus. But we did not mean to laugh at the dear old fellow, whose years do not permit of his joining the ranks, and so he fires off in this way,—unless we might hug him and grin quietly over his shoulder. He has given us his portrait also, to keep his verses in countenance. His heart is in the right place; his portrait is not.—*Home Thrusts; or, Raps at the Rappers*, by an Undeveloped Poet (Hotten), are free-and-easy in manner, and homely in humour. The hits often call forth the "Oh, oh," than the "Ha, ha"; but here is one that is not half bad:—

I'm grown to such a thorough-paced believer,  
I, like Dale Owen, can't believe enough;  
That great ex-ceptic who, from spreading night  
Rounded him with all his diligence and might,  
So hungers for this new-discovered light,  
That he could eat the candle and the snuff.

## LIST OF NEW BOOKS.

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## A MONUMENTAL ECLIPSE OF THE PHAROONIC EPOCH.

1, Huntingdon Street, Barnsbury.

A Monumental Eclipse, dated in a regnal year, month, and day of the Pharaoh whose great-grandfather was son of the Shishak who took Jerusalem in the 4th year of Rehoboam, seems of sufficient general interest to deserve a brief notice in the *Athenæum*.

Dr. Brugsch, of Berlin, is entitled, I believe, to the credit of having first called more general attention to an epigraphical phenomenon, unique so far as I am aware: a merit unfortunately counterbalanced in some measure by an almost unpardonable inadvertence into which he has fallen in giving the date with which the Eclipse is connected in the Karnak hieroglyphical inscription which he cites (p. 233 of his recently-published *Histoire d'Égypte*, Paris, 1859), as affording this invaluable astronomical indication. By substituting the fourth month of the first of the three *tetramenies*, or 4-monthly seasons into which the Egyptian year was divided, for the fourth month of the *last tetrameny*, or, in other words, putting Cheac for Mesori—a blunder quite as serious to one concerned like myself for verification as if the great Solar Eclipse of last July had been described as happening in the previous November—a perfectly useless expenditure of the precious time and resources of our noble National Observatory had well nigh been occasioned. Happily, the error was discovered just in time, thanks to the kind assistance of S. Birch, Esq., of the British Museum, who not only enabled me to detect it ere it was too late by furnishing me with the reference (missing, alas, in Brugsch's pages) to the text of the inscription in Young's

'Hieroglyphics' (Plate XLIII.), but suggested a rendering of the sadly fragmentary passage which still more palpably points to the astronomical phenomenon than even that of the Berlin savant given in the note below:—

The Stela, large portions of which, it is right to state, are quite illegible and others nearly so, commences with a date, the 9th of Thoth (the first Egyptian month) in the 12th year of the reign of Takelut II., the sixth king of the Bubastite Dynasty (Manetho's XXII.), and this may be regarded as the date of the redaction of the inscription. Then in the 7th line (column R in Young) follows the all-important passage, which, adopting Mr. Birch's suggestion, is thus translated:—"On the 25th of Mesori in the XVth year of the reign of [his] noble father, the Ruler of Western Thebes, the heavens were inviolable, the Moon struggling...." Since Dr. Brugsch agrees with other eminent Egyptologists, including Prof. Lepsius and Mr. Birch, that the "father" here spoken of can be no other than the father of Takelut II.,—and, further, that Takelut II. was the son and immediate successor of Shishak II.,† his rash and inconsistent conjecture that Osorkon II., the grandfather and penultimate predecessor of Takelut II. is meant, may be safely set aside. The fifteenth regnal year, therefore, about the end of whose twelfth month fell out the Total Lunar Eclipse pretty plainly indicated in the seventh column of the inscription, belongs to Shishak II.

Struck with the singular value of an astronomical note of time of so unusually definite a character, as sure to lead to the reclamation from the arid waste of more or less ingenious conjecture a full century and a half of the Egyptian annals, and to annex it to what may be styled in contradistinction the *Scientific Chronology* (which as yet reaches no higher than the Tirhaka of the Bible, whose *apx* Lepsius dates B.C. 692, and De Rougé as high as B.C. 695), I have taken some pains to secure the identification of this important historical Eclipse. True, the discrepancy between the published copies of the Inscription, as to the units place in the notation of the date of the month, proves that that portion of the day is of insecure reading. The simplest solution is to suppose that both transcribers are right and both (innocently) wrong; that, in short, there were originally on the sadly damaged stela two rows of units here, an upper of five and a lower of four, making nine in all, and that the English copyist's fatigued and sun-dazzled eye caught the perhaps faint traces of the one row, and the Prussian's those of the other. Still, notwithstanding this doubt—which M. Mariette, or some other archaeologist now in Egypt may possibly be able to clear up—such is the nature of the astronomical phenomenon, and so narrow are the kalendrical limits within which it is to be sought, that mistake as to its identity seemed next to impossible. How welcome such an identification must be, the following synopsis of the seemingly hopeless *concordia discors* between the Monuments and Manetho will show. This tabular view will at the same time, it

† Lepsius's transcript will be found in his magnificent work on the Egyptian Monuments ('Denkmäler aus Ägypten,' &c., Abth. III. Pl. 256 a). It differs from that in Young even to the extent of the transposition of a few groups. Mr. Birch is inclined to think Young's the more correct text. Dr. Brugsch has followed Lepsius, as is evident from the short *lacuna* which he introduces between the date and the mention of the astronomical phenomenon. His words are:—"Le passage le plus important se rencontre ensuite à la septième ligne qui débute par ces paroles: 'L'an XV, le 25e jour du mois de Chioac (sic) pour Mesori plainly given in both copies), sous le règne de la Sainteté de son père il arriva que ce pays....' Une lacune interromp le texte. Ce qui suit alors; 1856, f. oah nom.... 'le ciel, la lune luttant....' se rapporte indubitablement à un phénomène céleste dont la cause fut la lune." It is important to observe that in Young's text this particular *hiatus valde defensio* does not occur.

‡ The genealogy of the Dynasty is satisfactorily cleared up in Lepsius's admirable monograph, 'Ueber die XXII. Ägyptische Königsdynastie' (Berlin, 1856), of which an English translation by Dr. W. Bell has appeared.

§ Sir Gardner Wilkinson, as I learn from an obliging communication with which that distinguished Egyptologist has favoured me since writing as above. It is right to add, that Sir G. Wilkinson firmly adheres to the correctness of his own transcript against both Lepsius and the proposed Assyriac text. This is a serious hitch, 1856, f. oah nom.... 'le ciel, la lune luttant....' se rapporte indubitablement à un phénomène céleste dont la cause fut la lune." It is important to observe that in Young's text this particular *hiatus valde defensio* does not occur.



is hoped, help the reader to follow subsequent remarks. For the Monumental dates we are mainly indebted to the stela accompanying the mummies of the Apis Bulls, recently exhumed by M. Mariette from the *souterrains* of the Memphis Serapeum. These stela, which are now at the Louvre, state in what year, month, and day of the reigning Pharaoh each Sacred Bull was born, enthroned, died, and was buried.—

	Highest Monumental Year.	Manetho according to Africanus.	Eusebius.
Dyn. XXII. <i>Bubastis</i> , 9 kings, 120 yrs.			3 kings, 49 yrs.
Shishak I. . . . .	22nd . . . . .	21 . . . . .	21 . . . . .
Osorkon I. . . . .	" . . . . .	15 . . . . .	15 . . . . .
Takelut I. . . . .	" . . . . .	25 . . . . .	25 . . . . .
Osorkon II. . . . .	" . . . . .		
Shishak II. . . . .	" . . . . .	13 . . . . .	13 . . . . .
Takelut II. . . . .	14th . . . . .		
Shishak III. . . . .	52nd = last . . . . .	42 . . . . .	42 . . . . .
Pikhi . . . . .	2nd . . . . .		
Shishak IV. . . . .	37th . . . . .		
Dyn. XXXIII. <i>Tonite</i> , 4 kings, 89 yrs.			3 kings, 44 yrs.
Petubastes . . . . .	" . . . . .	40 . . . . .	25 . . . . .
Osorkon III. . . . .	" . . . . .	8 . . . . .	9 . . . . .
Pamamus . . . . .	" . . . . .	10 . . . . .	10 . . . . .
Zet . . . . .	" . . . . .	34 . . . . .	
Dyn. XXIV. 1 <i>Saitte</i> king,			
Bocchoris . . . . .	6th . . . . .	6 . . . . .	44 . . . . .
Dyn. XXV. <i>Ethiopian</i> , 3 kings, 40 yrs.			3 kings, 44 yrs.
Sabaco . . . . .	12th . . . . .	8 . . . . .	12 . . . . .
Sevechus . . . . .	" . . . . .	14 . . . . .	12 . . . . .
Tirhaka . . . . .	26th . . . . .	18 . . . . .	20 . . . . .

In a letter which I ventured to address to the Astronomer Royal, invoking, in the interests of historical science, his powerful aid in the identification of the Monumental Eclipse, I adduced the following general considerations as leading me to the belief that the epoch of Shishak II. and his son Takelut II. must be placed somewhere about the middle of the ninth century B.C. "The first step," I wrote, "is to determine approximately the *locus* of the reign of Takelut II. In an inscription dated the 1st Tybi (the fifth Egyptian month), in the eleventh year of that king, Dr. Brugsch (who has this time given the date correctly) finds mention of the heliacal rising of Sirius. For the known standard-latitude of this phenomenon, Memphis, this would take place, according to ancient statements and modern verifications, on the 19th, 20th, or 21st of July. The 1st of Tybi would answer to

July 21 in the Egyptian years, { March 22, B.C. 849-846.  
July 20 } commencing sunrise, { March 21, B.C. 848-845.  
July 19 } { March 20, B.C. 847-844.

The inscription is not positively known to connect the 1st of Tybi with the heliacal rising of Sirius; but since the reign of Takelut II. must, on other grounds, be placed somewhere about the middle of the ninth century B.C., the occurrence of both *notes of time in the same inscription*, especially when viewed in the light of the above *conjectures*, affords something like a presumption that, but for the sadly lacerated condition of the stela (one half of it is quite illegible), it would be seen to have done so; for, descending from Shishak I., the head of the dynasty and the captor of Jerusalem, whose epoch may be taken at about B.C. 1000, the five intermediate consecutive generations bring us to the middle of the ninth century. We arrive at about the same result if we ascend from Tirhaka's *apxy*, at, say, B.C. 700. For the reigns of the two other kings of the Ethiopian Dynasty (Manetho's XXVth) amount to a quarter of a century. Manetho states that Sabaco, the first Ethiopian, put to death Bocchoris, the sole king of the XXIVth Dynasty; and that the reign of Bocchoris is the only chronological link between the XXIIInd and the XXVth Dynasties is proved by the fact, that an Apis, which died in his sixth year, was found, by M. Mariette, *next in order to, and in the same sepulchral chamber with, that which*

died in the thirty-seventh year of Sheshonk IV.; for that no Apis should have been found during the eighty-nine years which Manetho assigns to his XXIIInd Dynasty is simply incredible. Its four kings must, therefore, be eliminated from the chronology; and, accordingly, Sir H. Rawlinson has just found the names of three of them (Petubastes, Psammus and Zet) amongst the score of petty viceroys set up by the Assyrians over as many districts of Egypt, when they conquered the country, in the time of the Ethiopian Dynasty. For the last three kings of the Dynasty to which Takelut II. belonged we have a monumental *minimum* of  $51 + 1 + 36 = 88$  years, which with 30 years for Bocchoris and the Ethiopian predecessors of Tirhaka amount, in round numbers, to 120 years, giving B.C. 820, or thereabouts, as the lower limit for the reign of Takelut II."

These considerations would, perhaps, have justified me in confining within much narrower limits my preliminary search for a suitable Eclipse in the invaluable table given in 'L'Art de Vérifier les Dates.' But, to make assurance doubly sure, I extended it through no fewer than the 120 years anterior to B.C. 800. The result was sufficiently remarkable. In this whole space, I could find only a single Lunar Eclipse, either total or partial, which, with the most liberal allowance of admissible emendation in the units place for the day of the month in the monumental date, or of probable error in that excellent Table of Eclipses, seemed at all to warrant an appeal to the Observatory for a more rigorous calculation. This Eclipse, through the kindness of the Astronomer Royal, who has thereby rendered a fresh and most important service to historical science in general, and Egyptology in particular, has now been verified at Greenwich. It fell out on the evening of the 16th of March, B.C. 851, which in that year answered to the 29th of the Egyptian month Mesori. Hence, if, as eminent Egyptologists assure us, the mention of the astronomical phenomenon in the inscription may be regarded as certain, the emendation proposed above in the monumental date is absolutely necessary. It will be seen from Prof. Airy's account of the Eclipse, which he has courteously accorded me permission to publish, with the additional explanation, that "the places of the Sun are computed by Le Verrier's Solar Tables, and those of the Moon by Hansen's Lunar Tables," how striking a commentary the facts supply to the rendering of the hieroglyphical text suggested by Mr. Birch. The Astronomer Royal's letter is as follows:—

"Royal Observatory, Greenwich,  
London, April 10, 1861.

"Sir—There has been greater delay in the calculation of the Eclipse of B.C. 851, March 16, than I could have wished; but my office has been rather pressed. The circumstances were as follows:—The Moon's opposition to the Sun occurred at about 6h. 10m. p.m., Greenwich time, or about 8h. 20m. p.m., Egyptian time. The Eclipse was very nearly central. For a lunar eclipse it was a great eclipse. The moon was probably invisible, or nearly so, for two hours, and in some measure eclipsed for more than four hours. The magnitude of the eclipse, and the convenient hour of the evening, would make it command great attention.—I am, Sir, faithfully yours,

G. B. AIRY."

"Basil H. Cooper, Esq."

I am well aware that the identification of this Monumental Eclipse does not at once enable us to disentangle the teasing chronology of the reigns between Shishak II. and Tirhaka. But it is an immense gain if we have thereby secured—as I hope we may congratulate ourselves we have—a *fixed point of departure* for further researches. Meanwhile I may, perhaps, be excused for a little temerity in showing my opinion. I make bold, therefore, to suggest the following distribution, if only in the way of a friendly challenge to others who will be shortly grappling with the problem. My short canon—if I may give it so ambitious a name—rests on a body of newly-discovered evidence not yet quite presentable to the public eye, but mainly of an astronomical kind. It first becomes fully available in consequence of the verification of the Monumental Eclipse. Starting, therefore,

from the Thoth (or Egyptian New Year's Day) of B.C. 866, according to Egyptian usage, and measuring each king's reign by the number of whole years between the Thoth of his own first year and that of his immediate successor, I venture (under correction from the monuments alone) to assign to Shishak II., 15; Takelut II., 9; Shishak III., 51; Pikhi, 6; Shishak IV., 38; Bocchoris, 26; Sabaco, 12; Sevechus, 13; and, lastly, to Tirhaka, 29 years.

BASIL H. COOPER.

#### TEMPLE AT FLORENCE IN HONOUR OF DANTE.

Newington Butts, Surrey, May 7th, 1861.

Prof. Giudici of the Belle Arti of Florence, Secretary to the Commission for publishing the National Edition of the Works of Dante Alighieri, and for commemorating the Sixth Centenary of his birth in 1865, informs me that the proposed erection of a National Pantheon on this occasion has undergone considerable modification.

The idea of continuing the Loggia of Orgagna around the Piazza della Signoria has been abandoned, as also that of erecting an isolated Pantheon on the site of the present Post-office.

In place of these, a plan has been proposed and very favourably received, to raise this commemorative edifice on an elevated situation overlooking the city. The esplanade of the Fortezza di Belvedere, on the very highest point of the Boboli Gardens, has been selected for this purpose. A wide street from the head of the Ponte Vecchio, passing across the gardens of the Conventi di Santa Felicità, and bordered with handsome buildings, is to lead to the steps of the proposed Pantheon, which, thus crowning the heights, and seen from afar, will present the appearance of a Florentine Acropolis, and recall to mind the glory of ancient Athens.

Here will be the Temple dedicated to the greatest of Italian Poets. The conception, as the Professor says, is grand and worthy of the occasion. As it will be a work of public utility, it has already received the approval of the Municipality, which will become the head of the enterprise; and the Commission will assist it by handing over to it the profits arising from the publication of the National Edition of Dante's Works.

This is a much more desirable project than the one previously entertained,—will occasion but small sacrifice of property to carry out,—will be productive of a great improvement, long needed, at the junction of the Borgo S. Jacopo with the Via de' Bardi,—and will eventually be a source of considerable wealth.

The residences (palaces) to be erected along the line of street rising to this elevated locality, will be most healthily and charmingly situated, will be in the immediate neighbourhood of the vice-regal court, and, at the same time, not far from the public galleries and the objects most attractive in Florence. For the Monumental Temple in honour of the Poet, no site could have been chosen with more propriety. Dante will thus eventually occupy "il diletto monte."

Nothing can be more enchanting than the view of Florence from this favoured spot. The readers of the *Athenæum* who have gazed from the heights of Boboli on this lovely scene will fully admit its beauty worthy of a Poet's Paradise.

H. C. BARLOW, M.D.

#### FOREIGN CORRESPONDENCE.

Munich, May 6, 1861.

BEER is the great topic of the day. Not that it is rising into unusual prominence at the present moment, for it is always the first idea in the mind of every Bavarian; but last Tuesday was the day on which the Bock season commenced, and on the 1st of May the increased prices produced guards and patrols in the city. It was a rise in beer, coupled with the liberal politics of Lola Montez, which led to the dethronement of King Ludwig; and the Bock of Munich has long been celebrated. Heine, in his exquisitely satirical poem addressed to Dr. Dingelstedt, on accepting the direction of the Munich Theatre, says—

That's a lovely situation!  
Anyhow, there sparkles here,  
Stirring up the imagination,  
Glorious Bock, the best of beer.

—No one who has been suckled on Burton ale will admit that Bock is better than that nectar; but after English beer Bock is entitled to the first rank. I read in one of the Munich papers that the cause of its excellence is attributable to its model, it being brewed on the English principle. Maximilian the First, Kurfürst of Bavaria, so runs the statement, engaged an English doctor for his wife, whose health was very weak. The English doctor recommended her porter, and ordered several casks of it. The Kurfürst thrived under the treatment; but as it cost immensely at that period to have casks brought from England, and as much of the drink was spoilt on the way, the Kurfürst sent his court brewer to England to study the principle of brewing. In a year the brewer returned, and the first porter-beer was brewed in 1623, and the first glass put on the table on the 12th of October—the name-day of the Kurfürst. At first the drink was only used medicinally, but after a time it was more generally adopted, and brewed fourteen days before and fourteen days after Corpus Christi, that is, from the middle of May till the middle of June. This is one account, and the strength of the beer confirms the English origin. Others will have it that the beer was in use a hundred years earlier, and trace the name from Einbeck, in Hanover.

The quantity of summer beer ready at the opening of the season is less by a third this year than last; it only amounts to 5½ million gallons, which for a population of 110,000 would seem enough to all notions save Bavarian. There are fifty-three brewers in Munich, and the largest brewery has rather more than a million gallons ready.

The summer tribe of English travellers will perhaps be interested to hear of the steps which have been taken to get them better church accommodation. Hitherto a room in the house of the English ambassador has been devoted to the English Church, but the accommodation was far too limited, and the chaplain was not properly supported, as most travellers supposed he was fully paid by the ambassador, and neglected to contribute. To add to this, a band of military music always passed under the windows in the middle of service, and always struck up its loudest just under the windows, because it had been requested not to do so. Now a larger room has been hired in a house which was formerly an hotel, and due means have been taken to ensure the fit accommodation of the congregation and the support of the chaplain. Let me add one more item of English news. The admirers of Mr. Charles Boner's hearty and genial work on 'Chamois Hunting in the Mountains of Bavaria' will be happy to hear that its author has a new work of similar nature in the press, called 'Forest Creatures' and dealing with all the animals which throng the forests of South Germany. As a thorough sportsman, perfectly familiar with all the best hunting grounds of Bavaria and the Tyrol, and accustomed to live with the foresters and observe the habits of the game, as his chapters on the stag and chamois showed in his former volume, Mr. Boner can hardly fail to produce a valuable contribution to sporting and natural history.

A Munich paper states that Richard Wagner has been engaged to prepare his opera, 'The Nibelungen,' for performance in Prague at the feast of the crowning of his Majesty the King of Bohemia. Is it a favourable omen for the permanency of the kingdom to inaugurate it with discord? E. W.

#### OUR WEEKLY GOSSIP.

THE Duke of Marlborough will exhibit, at the June meeting of the Archeological Institute, the Arundel and Besborough collections of gems and intaglios, from Blenheim Palace. Numerous other choice examples of that class of Art will also be displayed, and the exhibition will remain open, to Members of the Institute and their friends, from June the 5th to June the 12th.

The President of the Pharmaceutical Society of Great Britain has issued cards for an evening reception, in Bloomsbury Square, on Tuesday, May 14.

The Annual General Meeting of the Ethnological Society will be held on Wednesday next, May 15.

The opening of the Royal Horticultural Society's New Garden at South Kensington, on the 5th of next month, with a fruit and flower show, will be followed by a grand rose show, on July the 10th, another of dahlias, on September the 11th, and of fruits and chrysanthemums on November the 6th and 7th next. Great progress has been made with the Gardens since our last report; the principal difficulty now lies in the completion of the great conservatory, to which, however, the contractors are bound by very heavy penalties, and speak confidently of accomplishing it in good time. Just one thousand men are at work at present on the grounds. Nevertheless, it is a matter for consideration if, after the formal opening, the Gardens be not again closed for a short period, in order to complete the works.

An interesting Exhibition will be opened, on the 1st of June, in the room of the Society of Arts. It is to be an exhibition of water-colour paintings obtained from private collections, illustrative of the history of Art; and of works by students of the Female School of Art showing the course of instruction in that society.

The Rev. H. D. Millett, B.A., a nephew of Sir Humphry Davy, has been appointed to the confraternity of Wigwag Hospital, Leicester, in the gift of the Chancellor of the Duchy of Lancaster. We notice this appointment because it is gratifying to be able at the same time to state that Sir George Grey, in bestowing preferment where it was well merited, was also influenced in his selection by respect to the memory of an illustrious scientific discoverer.

The Report of the Camden Society is gloomy,—gloomier than the facts, as we think, justify. Old members die, and their places remain empty; the income falls away year by year, and the balance grows less in the banker's books. Even the members who survive in office are giving up their accustomed duties: Mr. Collier those of Treasurer, Mr. W. J. Thoms those of Corresponding Secretary; though both these gentlemen remain on the Council. The Society, though not yet in the stage approaching dissolution, feels the effects of advancing age, and if it finds no reason in its present attitude for despair, it finds none for congratulation. We are sorry to read this early dirge, and we trust the case is not so bad as it sounds. There appears to us work for such a Publishing Society to do, even in presence of the great scheme of National Publication, on which the experienced editors employed and paid by the Government are now engaged. Take the volume which Mr. Bruce has in the press, 'The Secret Correspondence of James the First (before his accession) with Sir Robert Cecil,' edited from the originals at Hatfield. Such a work would not fall within the plan of the series superintended by the Master of the Rolls, yet a more interesting book for the historical reader could not be produced from the press. We hope the Camden Society will live to give us many more such works.

Sir John Soane's Museum is open every Thursday and Friday during the months of May and June, from 10 till 4, in accordance with the ridiculous arrangements which (asserted to be unavoidable) bring the cost of the establishment in proportion to the number of visitors to nearly half-a-guinea a head.

Chess amateurs will be interested to learn that the Prince de Polignac, brother of the celebrated mathematician, has discovered a new solution of Euler's famous problem of making the knight cover every square on the chess-board, returning to that from which it started. The Prince's solution will be found in detail in the *Comptes-Rendus* of the Paris Academy of Sciences of the 29th of April.

A reader at the British Museum desires to lay a suggestion before the Trustees of the National Library:—

"May 2, 1861.

"Is it necessary that the Reading-Room of the British Museum should be closed for three whole weeks during the year? Surely not. The regulation would seem to be one of the relics of the old régime, and is certainly ill adapted to the require-

ments of the present age. I need scarcely remind you that the Reading-Room is not a mere lounge for the learned, as many suppose. It is in point of fact a literary workshop, and as such, is used by a vast number of persons whose labours are attended with no small amount of public benefit. In many cases, these labours are required to be persistent and continuous, and the occasional interruptions to which I call your attention entail serious inconvenience, and in many instances, pecuniary sacrifice. But setting aside this special view of the case, it is well known that the literary department of the British Museum represents a vast storehouse of information applicable to all classes. It is an oracle consulted by statesmen, lawyers, doctors, divines, engineers, chemists, inventors and projectors in all branches, and students of every degree. In connexion with these pursuits, there may arise at any moment some vital question or knotty point, which is to be cleared away by reference to the authorities, which are to be met with at the British Museum only. I maintain, therefore, that if there is one national institution which, more than another, requires to be always accessible, it is the one in Great Russell Street."

A brilliant entertainment was given on Wednesday evening to lovers of art and virtue in the noble Hall of the Ironmongers' Company, in Fenchurch Street, City. Praise is due both to the Master and Wardens of the Company for the admirable manner in which everything was arranged and displayed to the best advantage. At the same time, the liberality of the contributors, including almost every known name among holders of Art, deserves recognition. The *coup-d'œil* on entering the lofty and spacious Hall from a moderately-lighted drawing-room and a dark gallery was very good. Almost all the civic corporations of England contributed their plate and insignia. The masses of gold heaped up at each end of the apartment, and lighted by chandeliers, presented the gorgeousness of the most brilliant scene that has ever been witnessed on the stage, with the charm, in this instance, that everything was reality. The effect of massive golden maces, wands and badges, arranged in radiating manner from the centre of the buffet, had the appearance of a golden sun rising from a sea of golden cups and chalices, whilst at the opposite end, with the Queen's magnificent Cellini Shield for a centre, were grouped larger and more solid masses of plates and dishes of elaborate workmanship. Six rare and beautiful swords, also from the Royal Collection, and various Corporation horns and specimens of metal-work were ranged on a table below. Not only did those whose contributions to other Societies we have frequently recorded in these pages freely repeat, and even excel, their former liberality, but on this occasion aid was received from new and hitherto unlooked-for sources. Among the latter, the Dean and Chapter of Westminster stand prominent. The great sword of Edward the Third and his shield, the shield, helmet and saddle of Henry the Fifth, from Westminster Abbey, and a magnificent folio volume, from the Cathedral Library, excited admiration. This book is the missal of Nicholas Lithington, Abbot of Westminster, A.D. 1362, and contains on one page a representation of the Crucifixion, with numerous figures, surrounded by smaller scenes from the life of Our Lord, and bearing in the lower border, two shields with the arms and initials of the abbot for whom the book was executed. A gilt cross, date, end of fifteenth century, recently obtained by the Duc d'Aumale from the Solykoff collection, and a monstrance, dating early in the fifteenth century, also contributed by the Duc d'Aumale, were of singularly fine workmanship. Some enamel, purchased by Mr. G. Attenborough at the recent sale of the Solykoff collection, also excited attention. The grants of arms and charters of the various Companies afforded interest to many, since a large portion of them were only brought to light by the spirited enterprise of the Company with which the Exhibition originated. This vast assemblage may be said to embrace many other large and well-known collections, many of them again being extensive selections from still larger museums. Among these, for the choice quality and care with which everything had been selected,

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may be particularized the contributions of Mr. F. Slade, Mr. C. S. Bale, Mr. P. Howard, of Corby Castle, Mr. J. Henderson, Mr. Octavius Morgan, M.P., Mr. Beresford-Hope, and the Rev. F. Russell. Mr. E. Waterton's series of rings, although only a portion of his collection, formed an attractive feature in the centre of the room. The Duke of Buccleuch contributed some of the choicest of his miniatures, including several that formerly belonged to King Charles the First, and among them a black frame containing Henry the Eighth, his parents, his first two wives and their children. This set is known as the Tudor miniatures. Mr. Magniac also sent some superb enamels and early paintings. A very curious collection, formed by Mr. G. Offor, of Hackney, exhibited Bunyan's Pilgrim's Progress in nine different foreign languages, including Caffre and Chinese. Rare English editions also were included. Earl Amherst contributed a superb gold and enamelled Saxon fibula. Curious guns of the eighteenth century were sent by Earl Stanhope from Chevening, and a great variety of armour, including a showy Renaissance helmet, and a sword temp. Edward the Second, found in the Thames, was contributed by Mr. J. W. Bailly. The only contribution from the Goldsmiths' Company might be seen in a very small stone altar of Diana, found on the site of their present Hall whilst excavating for the foundations. Mr. Stacey Grimaldi exhibited some beautiful miniatures, by his father, after Sir Joshua Reynolds, and one, also, of Mrs. Fitzherbert, being a duplicate of the miniature which George the Fourth had buried with him in his coffin. The Secretary of State for India, the Society of Antiquaries, the Archaeological Institute and the Surrey Archaeological Society, also contributed some of their choicest possessions. Mr. John Nichol exhibited a collection of documents, &c., relating to the history of the Ironmongers' Company. The Corporation of London sent four volumes of special historical interest, namely, the Liber Albus, the French Chronicles, the Liber Custumarum and the Liber Fleetwood. Some superb specimens of embroideries were hung in the drawing-room, and a few pictures occupied the walls of a lower apartment; among which a fine large triptych of the school of M. Grünewald, formerly in Lord Orford's Collection, contributed from Buckingham Palace by H.R.H. the Prince Consort, was prominent. A side gallery leading to the drawing-room was lined with some of the choicest and rarest proofs of engravings of all periods and schools, combined with autographs chiefly from the portfolio of Mr. Felix Slade. In this same vestibule was displayed that rarity, the earliest known printed map of London, by Ralph Aggas, in the time of Queen Elizabeth. This relic is usually preserved in the Corporation Library at Guildhall, together with a most interesting series of autograph letters from distinguished personages, most of which, including even Shakespeare's autograph on the lease of a house in Blackfriars, were to be seen in the central hall on the occasion of the Ironmongers' Soirée.

Three samples of the Art-manufacture prepared for the Crystal Palace Art-Union are before us: a statuette, by Mr. Marshall, of Onone; a small Wedgwood dish; and a small vase, ornamented with a procession of Hours and bands of gold. These articles are certainly very pretty,—their possession must be refining,—and the principle of supplying such prizes to the subscribers in place of a poor picture or a worse engraving is a good one. Here, at all events, the modelling is fairly done, and the material is honest. We like the Onone least of the three specimens, but there is no false pretence; the object is what it pretends to be—the very best virtue in a work of Art. The specimens before us are open, we are told, to the choice of the lowest class of subscribers—so that beauty is brought within the reach of humble means.

New Gardens, which have been greatly improved and adorned, are now open to the public for the summer season, both on week-days and Sundays.

Herr Wendelin von Maltzahn, the learned re-editor of Prof. Lachmann's edition of Lessing's works, has published the hitherto unknown stage manuscript of Schiller's 'Wallenstein,' kept at the

Royal Library, Berlin. This manuscript, written in 1799, differs in many points from the tragedy in its later printed form, even from the first edition of 1800. Not only is it sometimes at variance with the division of the acts and scenes, but it contains passages which the German reader finds here, to his pleasure and astonishment, for the first time. We say the German reader; for, strange to say, the English reader may have known these passages ever since the beginning of this century, through the medium of Coleridge's translation of 'Wallenstein.' This translation, while sometimes varying from the printed text of the original, is in perfect harmony with the stage-manuscript published by Herr von Maltzahn,—thus confirming the supposition of Herr Freiligrath (in his 'Memoir of Coleridge,' written for the recent Tauchnitz edition of Coleridge's Poems), that Coleridge translated 'Wallenstein' from a manuscript (and not from the first printed edition) of the original. As a direct connexion between the translator and the poet is not traceable, it would be of interest to learn how Coleridge succeeded in procuring the manuscript from which he translated, and which must have been an exact counterpart to the Berlin manuscript. Does the manuscript, which was in the hands of Coleridge, still exist in this country?

By the death of Ernest Rietschel the duty devolved on the Committee for the Arndt Monument, at Bonn, to decide on another artist. In a meeting, on the 15th of April, it resolved to entrust the execution of the monument to the hands of Herr Hermann Heidel, sculptor at Berlin, but a native of Bonn. As to the much-discussed spot on which the monument is to be erected, the Committee fixed for it on Arndt's property, by the bank of the river.

A number of the 'Gartenlaube,' with Herr Hamma's original article respecting the newly-discovered composer of the 'Marseillaise,' has come to our hand since last week; and we see by it that Capellmeister Holtzmann was not quite such an unknown personage as Prof. Bischof seems to think. We find that Mozart makes honourable mention of his name in his letters from Mannheim to his father, and that a Cantata by him was performed at Paris in Mozart's presence. On the mode of his discovery, Herr Hamma says:—"During my stay at Meersburg, the former residence of the Prince-Bishops of Constance, where I held the office of organist and musical director at the town church, I used diligently to examine the voluminous musical library which was under my care. I took a special interest in those manuscripts, mostly consisting of Masses, Vespers, &c., by Italian and German masters, which had been delivered over from the convent of Salem to the Prince Dalberg, and from him to the town church. Among them I found six Masses, which I liked particularly on account of their beautiful melodies, pure harmony, and easy instrumentation. They bore the title, 'VI Missal breves, stylo elegantiori ad modernum genium elaborate, comp. de Holtzmann.' The manuscript bore the date of the year 1776. After a close examination of it, I was not a little surprised to find in No. IV. (e.g.) the complete melody of the 'Marseillaise' in the Credo. There was no mistake; this could be no mere resemblance, no reminiscence which might have occurred unintentionally; note for note showed a similarity of melody, harmony, time, and key, that no doubt remained in my mind as to M. de Lisle having had Holtzmann's Mass before him, and having accurately copied it." Herr Hamma adds, that any one interested in the subject will be shown with pleasure, by the present Director of the Town Church choral music at Meersburg, the original of the above-mentioned Marseillaise Credo.

ROYAL ACADEMY OF ARTS, Trafalgar Square.—THE EXHIBITION OF THE ROYAL ACADEMY is NOW OPEN.—Admission (from Eight till Seven o'clock), One Shilling; Catalogues, One Shilling.

JOHN PRESCOTT KNIGHT, R.A., Secretary.

HOLMAN HUNT'S GREAT PICTURE.—THE EXHIBITION of Holman Hunt's celebrated Picture of 'THE FINDING OF THE SAVIOUR IN THE TEMPLE,' begun in Jerusalem in 1854, and completed in 1860, is NOW OPEN to the Public at the GERMAN GALLERY, 18, New Bond Street, from Twelve to Six.—To which are added, for a few Weeks, Views of Jerusalem, Nazareth, and other Water-Colour Drawings made by Mr. Holman Hunt in the East.—Admission, 1s.

SOCIETY OF PAINTERS IN WATER COLOURS.—THE FIFTY-SEVENTH ANNUAL EXHIBITION is NOW OPEN, at the Gallery, 53, Pall Mall East (close to the National Gallery), from Nine till Six.—Admission, 1s.; Catalogue, 6d. JOSEPH J. JENKINS, Secretary.

THE NEW SOCIETY OF PAINTERS IN WATER COLOURS.—THE TWENTY-SEVENTH ANNUAL EXHIBITION is NOW OPEN, at the Gallery, 53, Pall Mall West.—Admission, 1s.; Catalogue, 6d.; Season Tickets, 5s. JAMES FAHEY, Sec.

HER MAJESTY'S PICTURES.—Messrs. P. & D. Colnaghi, Scott & Co. and Messrs. E. Gambart & Co. beg to announce that the PORTRAITS of HER MAJESTY the QUEEN and H.R.H. the PRINCE CONSORT, by F. Winterhalter; the Picture of the Marriage of the Princess Royal and Portrait of H.R.H. the Princess Beatrice, by John Phillip, R.A. are NOW ON VIEW at the FRENCH GALLERY, 120, Pall Mall, from Ten till Six.—Admission, 1s.

MRS. FRY READING to the PRISONERS in NEWGATE in 1816.—A Grand Historical Picture of the most touching interest, by JERRY BARRETT, is NOW ON VIEW at the Gallery, 191, Piccadilly, opposite Sackville Street, from Eleven to Five.—Admission, One Shilling.

THE LAST SLEEP OF ARGYLE.—THE LAST SCENE in the LIFE of MONTROSE.—These *chef-d'œuvres* of E. M. Ward, Esq., R.A. are daily ON VIEW at the GALLERY, 5, Waterloo Place, Pall Mall, from Ten to Six.—Admission, 6d.

EGYPTIAN HALL, Piccadilly.—GRAPHIC LECTURES on NATURAL HISTORY, by E. WATERHOUSE HAWKINS, F.L.S., F.G.S. (Restorer of Extinct Animals at the Crystal Palace), on the Natural History of the EXTINCT ANIMALS, illustrating Geology in comparison with the Animal Life of the Present Time. A Course of Five Lectures will be delivered on Monday and Wednesday Afternoons, May 13, 15, 20, 22 and 27, at Three o'clock.—Admission: Stalls, 3s.; Area, 5s.; Gallery, 1s.; or Tickets for the Course, Reserved Seats, 6s. 6d.; may be had at Mitchell's Royal Library, Old Bond Street.

WHITSUN HOLIDAYS.—L'ORIENT, a Grand Spectacle in preparation.—Mr. FREDERICK CHATTERTON still performs his brilliant Arpeggio and Mr. GEORGE BUCKLAND continues to attract by his scintillating Humour. This contrast of Musical Talent delighted crowded Audiences during Easter.—THE WONDERS OF SCIENCE IN ELECTRICITY and the BURIED MARVELS OF GEOLOGY REVEALED.—DISOLVING VIEWS and other Entertainments as usual.—The commodious Laboratory is open to Students.—Morning and Evening Entertainments.—Admission, One Shilling; Children, Half-price.—Polytechnic Institution (Limited), 99, Regent Street. JOHN S. PHENE, Managing Director.

## SCIENCE

### SOCIETIES.

ROYAL.—May 2.—General Sabine, R.A., Treas. and V.P., in the chair.—The following papers were read:—'On Internal Radiation in Uniaxial Crystals,' by Balfour Stewart, A.M.; 'On Fermat's Theorem of the Polygonal Numbers,' by Sir Frederick Pollock; Note on Prof. Faraday's recent experiments on "Regelation," by Prof. J. Thomson.—The List of Candidates recommended by the Council for election into the Society was read from the Chair.

GEOLOGICAL.—April 24.—Leonard Horner, Esq., President, in the chair.—D. Mackintosh and R. P. Cotton, M.D., were elected Fellows.—The following communications were read:—'On the "Symon Fault" in the Coalbrook Dale Coal-field,' by M. W. T. Scott; 'On the Occurrence of *Cyrena fuminalis* associated with Marine Shells in Sand and Gravel above the Boulder Clay at Kelsey Hill, near Hull,' by J. Prestwich.

ARCHAEOLOGICAL INSTITUTE.—Lord Talbot de Malahide, President, in the chair.—Lord Talbot alluded to the appointment of the Duke of Northumberland as a Trustee of the British Museum.—Signore Montiroli, of Rome, was elected.—Mr. Greaves, Q.C., read a memoir, by Mr. Frank Calvert, on the ancient cities of the Troad, as compared with the mention of them by Homer, Strabo, and other authors.—Sir John Boileau, Bart., brought several cartoons of mural paintings, on a large scale, lately discovered in Easton Church, Norfolk. He gave an account of those relics of ancient Art in East Anglia, attributed to the reign of Richard the Second, the principal subject being the Martyrdom of Becket. Sir John alluded to the intimacy of that prelate with Hugh Bigod and with the Bishop of Norwich at the period as the possible cause of the comparatively frequent occurrence of representations of the Martyrdom in Norfolk.—Prof. Willis sent some account of the results of his recent examination of the fallen spire at Chichester, and of the causes of the catastrophe. An admirable drawing of the spire was exhibited by Mr. Slater, the architect to whom the fruitless task of endeavouring to avert the calamity had been entrusted.—A memoir was read, by Mr. Hall Warren, on the sculptured stalls of Bristol Cathedral, of which he presented a series of photographs. Also, an account of the discovery of a bilingual inscription in Devonshire,—a monument of very early date,

a granite slab, bearing, with a memorial in Roman letters, an inscription in the peculiar characters termed Oghams. Such monuments occur in Ireland; but no example had been found in this country, with the exception of a few specimens in Wales. The discovery is due to Mr. E. Smirke, Vice-Warden of the Stannaries, through whom this relic has been presented to the British Museum.—Mr. J. G. Waller gave an account of two fine sepulchral slabs of knights, from Belgium, exhibited by Mr. Weale, of Bruges. They are of the time of Edward I.—Mr. Octavius Morgan gave some notices of mediæval brass-foundries in Belgium, as illustrated by a series of highly-decorated bells, which he exhibited.—The very Rev. Canon Rock communicated an account of a beautiful sculpture in ivory, the Virgin and Infant Saviour, formerly in possession of the Nuns of Syon, Middlesex, by whom it was taken to Lisbon. This beautiful work, supposed to be of English art in the fourteenth century, had come into the possession of the late Earl of Shrewsbury.—Mr. Nelson brought the black velvet gloves given by Charles I. to Bishop Juxon on the scaffold; and a hunting-knife, used by that Sovereign when Prince of Wales, bearing his initials with the plume of feathers, was sent by Mr. Kerslake. It has been long preserved by the old Welsh family of Salesbury, and has been sometimes assigned to Owen Glendower.—The Rev. Dr. Wellesley sent a choice series of Italian, German, Spanish, and English bookbindings, including specimens of exquisitely tasteful decoration; and a number of other examples were contributed by the Rev. J. Fuller Russell, Mr. Stewart, Mr. Munster, &c.—Some curious armour, from the ancient Arsenal of Constantinople, was shown by Mr. Bernhard Smith.—Amongst other interesting objects exhibited were two British shields of bronze, lately found near the Tyne, and sent for exhibition by the Duke of Northumberland; two fine Italian tapestries, one of them supposed to have been designed by Mantegna, contributed by the Marquis d'Azeglio; and an unusually artistic limning on vellum, by Bernard Lens, of large dimensions.

INSTITUTION OF CIVIL ENGINEERS.—May 7.—George P. Bidder, Esq., President, in the chair.—The Discussion upon the paper by Mr. G. P. Bidder, jun., B.A., 'On the National Defences,' occupied the whole of the evening.

ROYAL INSTITUTION.—May 6.—Sir H. Holland, Bart., in the chair.—The Hon. Lieut.-Gen. T. Ashburnham, Lieut.-Col. W. MacGeorge, and W. Reid, Esq. were elected Members.—The following Professors were re-elected:—W. T. Brande, Esq., D.C.L., Hon. Professor of Chemistry; J. Tyndall, Esq., Professor of Natural Philosophy.

MEETINGS FOR THE ENSUING WEEK.  
 MON. Geographical, 8.—'From Jeddo to Nipon,' Mr. Alcock.  
 TUES. Syro-Egyptian, 7½.—'Chaldean Ruins,' Mr. Anstworth.  
 Royal Institution, 3.—'Modern Music,' Mr. Hullah.  
 — Engineers, 8.—'National Defences.'  
 — Zoological, 9.—'Birds, Guatemalas,' Mr. Salvin.  
 — Ethnological, 8½.—'Anniversary: 'Races of Man in Africa,' M. Du Chaillu.  
 WED. Society of Arts, 8.—'Instruction in Rifle Shooting,' Hythe School, Mr. Macgregor.  
 THURS. Chemical, 8.—'Coal-tar Colouring Matters,' Mr. Perkin.  
 — Royal, 8½.—'The Croonian Lecture: 'Relations between Muscular Irritability, Cadaveric Rigidity, and Putrefaction,' Dr. Brown-Séquard.  
 — Antiquaries, 8.  
 — Royal Institution, 3.—'Devonian Age,' Mr. Pengelly.  
 FRI. Royal Institution, 8.—'Theory of Three Primary Colours,' Prof. Clerk Maxwell.  
 SAT. Royal Institution, 3.—'Language,' Prof. Max Müller.

## FINE ARTS

### ROYAL ACADEMY.

WE closed our first notice of this Exhibition with Mr. D. Roberts's pictures. In speaking of that representing a Temple at Baalbec, we, by a slip of the pen, wrote that the city itself "stood amid sands." The fact is, that the city stands in the centre of one of the most verdurous plains in all the East. How is it that the artist shows us a gravelly and arid country, except it be by that heedlessness of local truth which has taken away all value from his work? Will any one paint Baalbec for us honestly? An accidental transposition of memoranda has delayed our examination of Mr. Stanfield's pictures. These are four in

number, and display, if a little less precision of handling, always rather in excess with the painter, more warmth of colour and richer tone. *Capture of Smuggled Goods on the Old Antrim Road, Ireland—Dirty Weather* (No. 57), a rough coast road, that keeps close along by the beach, whereon the angry sea beats fast. In the bay lies moored a revenue schooner by a long bawser, at which she rides easily. She has cut off the retreat of the smugglers, whose goods form a prize for the foot soldiers and dragoons, here seen escorting a cart along the road. The coast is given with great effect, and most successful colour. Mr. Stanfield has rarely painted an atmosphere with more success than the mistful, turbulent, grey air, or the dashing sea better than that which shows itself breaking on a gull-haunted rock, and plunging, white with myriads of air-bubbles, under its lee.—*Home-ward Bound* (81) shows a smack coming into a port in the Zuyder Zee,—a bright and sunny picture, quite antithetical to the foregoing, or that which follows, in all its fresh qualities. A pure green sea breaks in whitened masses against the long pier-head that runs outwards.—*Marken, Zuyder Zee* (320) shows a great purple mass of cloud sweeping up over the sea on the fresh breeze, which dashes the water crisply on the shore. A craft lies at anchor; some men are hauling up a boat. On the shore is an old mill.—*Mazorbo, Gulf of Venice* (91) shows a bridge on a Venetian islet, half-dilapidated and going to ruin; its arch spans the pale grey water, which faintly reflects the sky. A tardy market-boat loiters at the bridge foot. This picture, although soft and delicate in key, is admirably studied.—Mr. Creswick's *Trent Side* (305) holds a place upon the walls by its brightness and cheerful airiness, and may be taken as a valuable hint to our ordinary landscape painters on the advantages of introducing a far larger amount of sky than is commonly practised. We never could understand why sky and cloud aspects should be so neglected as they are; every one acknowledges their inherent and incomparable beauty, and yet how very few painters have taken any trouble about them. So long as the due proportion of blue and white is observable in modern landscapes, our painters, and the critics as well, never seem to care to inquire into the fidelity of the colour of the one, or the chiaroscuro, and tone or quantity and disposition, of the other. Mr. Creswick's work shows a bright and gleaming river flowing through a champaign country. Upon its banks are many ashes, standing a-row on the meadow side; beyond, on the further bank, the country is more wooded. The river gleams cheerily in the clear, bright, sunny air. There is a distant church spire, and some rooks winging their way along with an air of being bent upon business.—Mr. Creswick delights in a middle key of colour, and never has painted, to our knowledge, in anything higher than the present, which seems to us, however, not up to the height of nature's key, nor so warm as we see her, nor so solid in tone as many parts of her works are; for instance, the tree-stems here lack depth and force of relief against the sky, bright as that is; and the quality of substance so strongly marked by the utmost divergence (hence its supreme beauty) between a distant cloud and a solid dark tree-hole does not seem sufficiently dwelt upon. A certain icy clearness, which can hardly be styled coldness, pervades this work. These are objections somewhat technical in their nature, and not intended to depreciate the many delightful qualities of this artist's works, of which the picture before us is an admirable specimen. *A Fine Day in Autumn—The Old Red Lion* (534), by the same, is a smaller painting, representing a pretty group of roadside cottages and elms, in chequered sun and shade; the great tawny-leaved autumn trees are full of character, and the whole is bright and effective. Mr. Creswick's third work is similar to the last in subject and treatment,—it is *In the North-Country* (111): a rough roadside, with a sun-flecked pond and stream.

Mr. F. R. Pickersill certainly does himself no credit by his manufacture of three pictures this year. These are only more mannered and thoughtless than usual. *Duke Frederick banishing Rosalind*,

'As You Like It' (42). Rosalind kneels, dressed in a brocade robe—that is the best painted portion of the picture—to the ugly, mean-faced Duke, while Celia is a mere doll; two lay-figures of soldiers appear behind. The colour is a poor, threadbare travesty of the Venetian system. For inanity, *Miranda, Ferdinand, and Prospero* (77) transcends this factitious work. The first is a doll, the second a doll, and the third a doll—superlative! The whole work is careless. *Pirates of the Mediterranean playing at Dice for Prisoners* (360) is but a trifle better in design, and quite as meretricious as the foregoing. There is infinitely more dramatic character in Mr. J. Phillip's *Gossips at a Well* (66)—two young Spanish girls and muleteers chatting gaily; which, accepting the splash of execution peculiar to the artist, is a notable work, not only in some points of colour—witness the brown and grey of the muleteers' dress, a good but not novel combination, and the real vivacity and pleasantness of the damsels' countenances. The usual accessories of Mr. Phillip's views of Spanish life accompany the figures and their companions. These we need not describe; but, with regard to the work in general, must confess a slight feeling of satiety at the endless race of muleteers, brown and red, or tawny girls, the artist has shown us for so many years. Excellent examples of characters and manners, we are not without hope that the Spanish nation contains classes worth painting other than these of the lower orders. Are there no gentlemen in Spain worthy of the artist's painting—no soldiers, no mechanics? Interesting animal as the mule is, too much of him may become boring, even in the hands of Mr. Phillip.—Mr. Elmore's *Peace—1651* (87), shows us a Puritan soldier's wife standing on a chair, and lifting over her husband's shoulder his broad baldric, to hang it on the wall where are already his morion, bandoliers, and powder-flask. He is stiffly posed in the attitude of "attention." His head, with much character, lacks solidity of painting and vivacity; the girl is dry and ascetic-looking, but pretty. The scene shows a certain tender and subtle humour in the artist. The execution is slight; the sunlight coming through green blinds behind the figures produces too little an effect on the colour of the objects in the room. Indeed, the picture is a very good idea not fully worked out. His next work (110), *Marie-Antoinette in the Temple*, looking through a chink in a door to see the Dauphin, has much more earnestness and expressive force. The tale is well told of the Queen's misery by her eager eyes and prison-sallow face, which looks proud and indomitable yet, notwithstanding its waste and leanness. There is an accomplished fineness about this work, which masks the cleverness, at the same time that it shows a want of artist-like love of painting itself. An artist, *per se*, would dwell upon many a phase of colour and chiar-oscuro, elaborating them delightedly in a way we do not observe to have been done here, where dexterity of handling has largely the place of thoughtful skill. *Men were Deceivers ever* (363) is the title of an effective little sketch of a picture, showing a lady, with a lachrymose face, regarding a letter that has fallen from her knee on to the floor. It has no particular merit beyond evincing a certain facility of execution, which is no result of labour nor earnest thought, but of a natural gift towards the making of an artist, which has only been cultivated to the pitch of cleverness, not used as a platform towards high technical achievement. Mr. Elmore is the best of several artists who are half spoilt by applause of their attractive skill, and have not thoroughly cultivated the talent that is in them.

Mr. Dyce has done far nobler things than his ivory-surfaced, tame, unloving, and only apparently laborious picture of *George Herbert at Bemerton* (98), a fleshless, bloodless, and extremely unpleasant George Herbert, looking somewhere into a tree with a sanctimonious smirk of the most offensive order. The painting of this picture is truly dishonest, because it pretends to a finish it does not possess. Smoothness is not elaboration; and any amount of feeble stippling may be had at a lower price than this artist would like his fame to be set. There is not a tuft of grass in this picture that is conscientiously painted, although



the stippling has reduced it to sheer ivory. The background of grey withies and willows is atrociously "scamped"; the ivy-leaves decorating the highly-polished tree-trunks are false in every quality of colour and light. There is an artificial Art in the tree-trunks themselves that ill accompanies the really good broad simplicity of the figure's black dress. *Portrait, name unknown* (289), by the same, is more in the old style, but sadly reckless of honest Art. It is a man in a beard and an Eastern head-dress.—Mr. H. Wallis has a telling little picture styled *Gondomar* (101), the famous Spanish ambassador, drawing back a window-curtain to look at an execution taking place on Tower Hill. There is a cruel triumph about this figure that is excellently given, and his character aided by the sullen fervid colour of the picture, and the lute that lies on the couch by the window. This artist's *Elaine* (492),—the placing of Mr. Tennyson's heroine in the barge, is neither worthy of himself nor the theme; it is over-tinted in colour, and should have been more thought out.—*The Parting of Lord and Lady Russell* (103), by Mr. C. W. Cope, is an apt and striking rendering of the theme, well expressing how the sufferers strove with loving dignity mutely through their anguish. Lord Russell stands erect, his face well studied and full of pathetic power, while his noble wife clasps his hand in silence, and turns her yearning eyes towards us full of tears that do not fall. Behind are the usual accessory gaolers, Burnet, &c., whom we never care anything about except that their presence serves to concentrate the passion of the principal figures. The mere faculty of making this subject interesting—so dulled and tamed has its fine pictorial qualities become from heartless iteration—is a great merit in Mr. Cope's treatment. The execution of the work is more solid and less woolly than usual, and if not all that might be desired, is yet good and sound. There is nothing new in the treatment, nor any particular interest in the subject of this artist's other works,—*Convalescent* (126), and *Scholar's Mate* (140),—except that they are rather favourable examples of the curious rug-like texture to which so much of Mr. Cope's work, in flesh as well as everything else, is wrought. We somewhat fail to receive the meaning of the latter picture, and do not care about that of the former, because it is treated in a rapid way.

Sir Edwin Landseer's picture of *The Shrew Tamed* (135) shows a riding-mistress who, having overcome the tergiversant propensities of a vicious thoroughbred horse, has made him lie down on straw, and triumphantly reclines her own head upon his flank, while he gently and obediently caresses the conqueror's hand; she, with a triumphant applanative smile, conscious of her victory, plays with the slave and pats his head. We must admire how exquisitely truthful the horse is in painting; how great power of execution is employed, not to attract, as in the cases just referred to, but to paint for the admiration of artists as well as the public. The mighty agile sweep of the animal's limbs, his glossy muscle-binding hide, all a-shine with health and horsehood; the powerful hoofs, the eye of subdued fire, the strong unmastered neck, that turns, graceful in its vigour, towards the slender lady reclining fearless among the dreadful feet as if there were no more harm in them than in her own, that peep, daintily brodequined, beneath the blue riding-robe's edge. Above, among the heaped straw, is a dashing little lap-dog, that is charmingly "put in." We presume it is no use lamenting the want of colour in Sir Edwin's pictures, in which only they fall short of perfection. This artist has three large drawings or cartoons, in body-colour, hanging in the granddam Architectural Room, which, by the way, is more truly an Architectural Room in the quality of the designs it contains than of old: these are, Nos. 757, 758, 759. *Fatal Duel* in the centre: two mighty stags that have been at combat à l'entrance, in the snow on a mountain side, the crisp surface of which, crisped by frigid winds after a surface thaw, is given with wonderful power and truth as well as colour,—for it is no less strange than true, that Sir Edwin loses sight of that quality as soon as he opens his oil-colour box. Many water-colour drawings, or even chalk-drawings, evince a regard for it seldom or never found in his

pictures. One stag is prostrate, wounded to death and dying on the ensanguined snow, while the torn and bleeding fragment of a horn on the ground attests the gallant stubbornness of his defence. Over him the conqueror, with gory flank and limbs, bellows victory to the mountain-side. The wing studies are entitled *Scenes in the Marquis of Breadalbane's Highland Deer Forest*: the first, stags and hinds traversing the snow-covered hills; the second a similar subject under the effect of mist, which the artist has so often, but so variously, represented to us. All of these are marvellously drawn and designed.—Mrs. H. T. Wells has a fine and characteristically sinister-looking study of a head, styled *The Veneziana* (94),—a profile of a lady with small reptile-like eye and tawny-coloured hair, rank and harsh; a cruel, square jaw and heavy, pitiless face. Also a remarkable picture which, but for its disproportions and rather superfluous neglect of beauty, would be admirable. This is styled *Bo-peep* (463),—a lady playing at hiding behind the window-curtains with her child that a servant holds upon a table. The delight of the little one could not be better given, and the lady's action is only marred by her body being much too small above the waist and an over-curvature of the spine, which has carried rendering of action into confirmed deformity. No doubt the servant-girl's face is excellent as a portrait, and so interesting to her acquaintances and friends; but, without desiring invariable beauty in pictures, we do feel objection to sheer ugliness as not desirable in Art. Her hands are large beyond natural requirements or the habit of labour. We have seen far better work from this lady than the present. She has a third picture, *Heather Gatherer, Hind Head* (489).—To turn from one lady-artist to another, it may be profitable to compare the spirit and genuine artistic faculty of all Mrs. Wells's works with the commonplace, man-aping, conventional vulgarity of Miss Osborne's present picture, *The Escape of Lord Nithsdale from the Tower, 1716* (258). She might have chosen a better model than that which has been before her, even unconsciously, when producing this work, which has only the merit of a good subject. Lord Nithsdale descends the winding prison stairs wrapped in a black mantilla, with a handkerchief to his face. The poor peer looks an ugly, mean-spirited fellow, which is a needless cruelty considering his undignified position. His heroic wife might have been better if she had not the air of a stage-heroine, which would have effectually betrayed her if she had really assumed it, even to the doll-gaolers in the background.

Mr. Gale has four pictures. *Landsleben* (33), two barefooted girls knitting at a rose-covered arbour; some travelling students within the bower are refreshing themselves; one of whom coquets with one of the damsels. A picture remarkable for minuteness of finish and general agreeableness of execution, but somewhat like the quality of an illumination (less so, nevertheless, we are glad to say, than heretofore), in an exaggerated regard to the value of mere finish and delicate stippling; it is needful to reduce the focus of one's eyes to see the merit really existing in it. The work is more valuable than that of M. Meissonier's pictures, simply because it does represent nature with something more delightful than mere finish,—but this is all. The second has more to be appreciated, —*Naples, 1859* (491),—the interior of a prison-cell, painted with remarkable delicacy, and feeling for texture and tone; on the whole, by far the best work we have seen by Mr. Gale. The head of the pale captive, who stands in front, full in the light, with his reserved, hopeful, yet enduring air and attitude, and the bright fire that burns in his light grey eyes, speaking of a new life of freedom yet to come, despite the neglected hair and beard, tells well and capably the resolution conveyed by the clasped action of the hands, now unemployed, but full of nervous power. Behind, in the further recesses of the apartment, are seated upon the straw two comrades in captivity, of a lower rank in life than he who stands in front, whom we take to be some student-victim of King Bombalino. The words, *Reo senza delitto*, will be found carved on the wall of the room, and, pointing

them out affords us an opportunity to praise the admirable manner in which the many-stained stones have been rendered. This artist's third picture—a father blessing his daughter, who kneels by his bedside—*The Father's Blessing* (476), unites in some degree the peculiarities of both these pictures. It has the brilliant and powerful tone of both, the somewhat frosty over-manipulation of the first, and much of the well-rendered expression of the second; at the same time, it is a little hard, and has much the surface of an enamel, which is a very unpleasant thing. Great is the contrast between Mr. Gale's delicate and almost feminine touch and Mr. Armitage's broad, masculine, and masterly handling. He sends a study, called *Pharaoh's Daughter* (7), of a half-length of an Egyptian woman with a lotus,—or the water-lily that is called a lotus,—in her hand; a long-faced, sad-eyed woman, naked to the breast, her head bending a little with presagely air, a coronet of peacock's feathers on her forehead very beautifully and thoughtfully designed from the old Egyptian pictures, and adapted to use with singular skill. This work is highly artistic and "grand" in treatment, and merits more study than people will give to its dry and somewhat French execution. This artist sends also a vigorous and solidly-painted portrait, No. 143.—Mr. Abraham Solomon sends a picture styled *Consolation* (180)—the visit of a Sister of Mercy to a woman, whose recent bereavement an empty cradle indicates. Although the want of vitality and sympathetic action—or indeed every action beyond standing upright—on the part of the benevolent visitor promises little consolation to the sufferer, yet the latter's face and its expressive languor of grief is rendered with a success we do sometimes find in Mr. Solomon's works, and which makes us wish he would desist from producing the wretched 'Lions in Love' and other vulgarities to which he is prone—such a course would be much more to his credit and profit.—*Le Malade Imaginaire* (464)—the old story of the hypochondriac and his physicians—shows the qualities and defects of both this artist's styles or manners. The composition is pretty good; the expressions of the patient and his friends, with a suspicion of the theatre that is not out of place, are characteristically caricatured; and, allowing for much coarseness of execution, the whole picture is broad, strong and bold; but the intense and ever-recurring vulgarity of that dirty, vulgar, Jewish servant-girl, who stands for the sparkling Toilette, is beyond pardon or endurance. Some daring *soubrette* will surely deface this slander on her class.

Mr. P. H. Calderon has produced an excellent work in his *Liberating Prisoners on the Young Heir's Birthday* (214). A ragged, elf-locked, grotesque-faced prisoner, whose gaoler has but just released him, and now lounges by, is kneeling before a wondering boy, who, half-alarmed, is giving him alms. The figure of this child, the young heir, is very pretty; well painted and designed, in his dress of scarlet and rose-colour, a young knight's baldric on his breast, and red feathers in his cap. Behind, happy in her son, stands the Countess, dressed in white and cloth of gold—richly and finely painted—and the tall old noble, her husband, who holds a purse of money for distribution. With both hands the lady holds her robe, clasping at the same time one hand of the boy. The father is gaunt and grave, yet pleased. His dress of black and deep tone tells finely in the centre of the picture;—he wears a collar of gold, and a model of the Temple by way of jewel pendant to it. Two female attendants follow the lady, their faces expressive and characteristic. This picture has many good qualities of colour, execution, expression, and design. We do not see any particular advantage in making the noble pair like a Jew and Jewess, unless, indeed, Mr. Calderon strenuously supports Mr. Disraeli's Caucasian theory of race.

Mr. H. S. Marks has a novel and humorous study of life in a mediæval aspect—*The Franciscan Sculptor and his Model* (381). On a scaffold erected by the side of a porch to a large church in building, stands a monk sculptor, in his scanty robe of brown, gleefully putting the finishing touches to a gargoyle, or grotesque water-spout, which represents a

drunken fellow, with a stone bottle at his shoulder, through which the rain-water is to run off the roof behind. His model—just such a drunken fellow in life—leans, with bleared eyes, against one of the scaffold-poles—a living gargoyle, a tailor and a sot. The likeness is irresistibly comic. Well may the carver look gleeful at his work—and well may the gossiping monks chatter and whisper ally as they stand on the roof above the trees. There is humour in these folks:—one whispers covertly behind his hand to a grinning companion—one, with a book at his girdle, twirls his thumbs, demurely complacent—while another, more intelligent, stands quietly observant. These are the obvious qualities of humorous art—rarely so well seized as they are here, however. But the artist's merit is more palpable when we come to a boy, a young gentleman, richly and soberly dressed, who leans back half-way up the ladder connecting the two groups, with a half-smile in scorn of the drunkard on his face. This is a thoughtful point well put. Behind is the long roof-ridge of the church, the parapet and stump of a tower, at which workmen are labouring. As far as it goes, the humour of this picture is perfect. Without the boy it might be merely comic. We welcome this artist to a higher standing than his previous works have entitled him to rank in. His execution also has improved, being less hot, thin and painty; some coarseness still remaining may be eliminated with great advantage.

Mr. Eyre Crowe will advance his reputation considerably by No. 328, *Slaves waiting for Sale, Virginia*. A negro and a row of patient negresses sit in a room where is a heavy iron stove and pipe going athwart. At the door some buyers and drivers are coming in. The male slave—a man with the dignity of strength and energy—sits apart, waiting his fate. Next is an eager-eyed woman, nervously eyeing the door and twitching her fingers in anxiety. Then a second woman, with a hulking ebony child on her knee, his finger in his mouth;—and a third female, with a baby at her breast, too young yet to be parted from. Some boys make up the "lot"—all remarkable for character and expression.

If Mr. H. O'Neil had never painted a like subject, his present picture—*The Parting Cheer* (335)—might have got him a name such as he enjoys,—but we are satiated with "parting words," unions, and departures. At present, some red and blue shirted sailors are cheering from the sides and rigging of an emigrant ship. The emigrants themselves cheer from the portholes. Ahead of the ship the steam-tug has just got under way: in front of the picture a crowd of parting friends is gathered; amongst them a widow weeps violently at parting from her son; a smart girl consoles her, although we presume we are intended to imagine the girl herself has equal cause to require instead of giving sympathy only. Next is a boy with a face of more genuine earnestness than Mr. O'Neil usually achieves. A girl—whose lover, we suppose, is departing—sinks in the arms of her town-bred, pale-faced brother. This little group is excellently composed. Amongst the crowd is a sailor quietly smoking his pipe after seeing a comrade on board. An element of grimy ruggedness, not rugged strength, pervades the work; the colour is opaque and vulgar; the incidents almost brutal in their want of elevation,—it is true that people do act in the manner shown here, but no crowd of this extent would be devoid of something nobler than the thick-skinned blubbering and vulgar demonstrations of a low type of humanity. This is the sackcloth of life, but not all life. It is unwise of Mr. O'Neil to dwell for ever on the rank material. He has done better things: we remember a little sketch of a soldier and a girl parting that was ten times more pathetic than all this blubbering and bellowing, although the girl cried heartily enough to please even Mr. O'Neil.

This Exhibition contains few things to be compared with Mr. J. Clarke's two pictures in one frame for character, humour, and playful tenderness of the most genuine kind. Good in these qualities as this artist's works have hitherto been, he has gone beyond himself in these, and more than redeemed the temporary falling back of one or two recent examples. These paintings are entitled, *The Wanderer* (518), and

*Restored* (519). In the first, a young lady has been strolling through a wood with her father, and just at the margin of a meadow they have come upon a little girl of some two years old, a chubby, toddling, shy thing that, following the gambols of a pet kitten, has strayed right away across the field from home and never been missed, herself so absorbed with the kitten, and not yet hungry, missing nothing. Down knelt the lady by the child's side to coax from its half-crying little self the news of where it lived and what was its name. The face of the child as she puts her finger in her mouth's corner and eyes the benevolent stranger half-askant, half-afraid, not without a suspicion of having taken some offence at their intrusion upon herself and the kitten, which yet she holds persistently by a leg, is charming; up go the little fleshy shoulders and close together the plump little feet. The lady herself has a charmingly natural action as she half-kneels, half-stoops low to the sitting child: simple as this figure is it is very elegant. Behind stands the old man, leaning with grave and simple amusement upon his umbrella. In the second picture they have led the little dumpling home, and her mother, almost before she knew the child was lost, gets her back again. Frightened by the unknown danger and not a little so by the strangers, kind as they are, the little heroine trots to the mother, whimpering but keeping fast hold of the kitten with one arm, while the other is unwillingly given to the strange lady's leading hand. The lady stoops to her charge with a conscious and pleased smile, natural, and good; the old man fustily points to the place of capture with his umbrella, and "speaks of the deeds they have done." The mother is glad and pitiful. There is good fun in the long-necked and bodied black cat, who at sight of her offspring comes forward, twice her natural length, with topaz eyes all bright, eagerly mewling to her tabby child. Although very low in key, indeed almost grey in general colour, this picture has qualities of real and scientific colour which the student or ordinary observer will do well to compare with Mr. Dyce's more pretentious picture of *George Herbert at Bemerton*.

Mr. J. F. Lewis is more than usually powerful in his productions of Eastern character and costume. These are three in number: *A Bedouin Sheikh, Egypt* (149), an Arab who has come down into the city to do a little business, maybe in the way of selling plunder, or to buy necessities, has seated himself in front of a merchant's counter and waits to be served, or to be painted—it is difficult to say which, from the somewhat artificial manner of his pose. This work is minute and brilliant, while thin and hard, as is ever the case with the artist. All the accessories are infinitely varied and rich in delicate colours, but the breadth and repose of what is artistically called colour are absent in this otherwise agreeable work. In *The Bezzetien, El Khan Khalek, Cairo* (266), a portrait of a portly easy-going Oriental merchant, seated in a state of delicious do-nothingness in the front of his counter in the great bazaar; he has been dressed for the day in a lovely robe of blue, softly lustrous and many-hued as the turquoise is. Devoted to laziness, he keeps his pipe athwart his knees, too indolent to refill it just yet; he has turned his feet in the thick slippers so that they rest on their edges—easiest of positions: he has turned his knees outwards widely, and does not seem likely to move just yet for an hour or two. Brilliant in colour as this figure is, the thin dryness of its execution makes it look flat and cardboard-like. The whole man, obese as he is, has no solidity of artist-like treatment; there was a time when Mr. Lewis painted solidly and like a great artist, as he ought to be ever known for. Behind this figure hangs a many-hued shawl, dividing the man's counter from that of his neighbour. In the background is an avenue of the bazaar, with other shops set out, and passing buyers and sellers serving them. Overhead the solid roof of the building, decorated with white and dark red stone set in a zig-zag pattern. Mr. Lewis's third work is styled *Edfou, Upper Egypt* (350), a landscape, showing the arid levels on either side the Nile, which runs like a blue band through the picture. Towards the front is the grand propylon of the temple standing on the artificial terrace,

detached from the main front of the building and covered with figures in intaglio. Crouching like sphynxes are several laden camels; near them lies their Arab master upon the stony sand. This picture is singularly bright and vivid, and at the same time less thin than that before described.

**FINE-ART GOSSIP.**—In the great room of the Society of Arts will be found, gratuitously exhibited, several pictures by the late John Cross, placed there in aid of the fund now being raised for the benefit of his widow and family, by the purchase, for presentation to some public institution, of one or more of them. The liberality of Lord Palmerston has allowed to be included among these the picture of 'Cœur de Lion pardoning the Archer,' exhibited in Westminster Hall, in 1847, which, after gaining the prize of 300*l.*, was purchased by the Government, and usually hangs in the meeting room of the Royal Commissioners of Fine Arts, at Westminster. This was a singularly fine and noble work; and our readers will do well to refresh their memories of it at this convenient opportunity. It will gain a fresh interest when the circumstances of its production are considered. The artist was the son of a manufacturer at Tiverton, who, soon after his son's birth, removed to France. Young Cross entered as a paying student of the École Gratuite de Dessin de St. Quentin, in 1834, and, having highly distinguished himself, it was deemed fitting, ere long, to admit him on the foundation—a favour never before granted to a foreigner. After this, Cross entered the atelier of M. Piest, at Paris. He first exhibited in England the cartoon of the 'Death of A'Becket,' in Westminster Hall. After this appeared the first-named picture, in executing which he submitted to the greatest privations, and even wrought the mail worn by the soldiers therein, with his own hands—his workmanship in question may be seen hanging by the picture for which he made it—strange task for an artist. His models were of the cheapest; his lay-figure, a bundle of rags artfully stuffed to hold draperies on it. Against all these difficulties, he produced the picture before us, the fame of which will not readily be forgotten. Great as his success was, his fortune and his health failed him. The succeeding pictures from his hands were not equal to the first effort. A man is still an artist, although he produces only one great work; nevertheless, the later pictures of Mr. Cross have high and noble merits, and only fail in comparison with the first.

At the French Gallery will be found Mr. J. Phillip's well-known picture representing the Marriage of the Princess Royal, together with an early impression of a very beautiful aquafortis proof of a portion of the engraving therefrom, by M. Blanchard, which promises well. Also the same artist's portrait of the Princess Beatrice, which, accepting much *bravura* and considerable coarseness of texture—not a little antithetical and out of place in representing the pure flesh of a child—is very vigorous, dashing, and effective, both in colour and tone; indeed, it is seldom we see anything so powerful and telling as this little work, which shows the Princess as a pretty child, with her pale golden hair turned and held back by a large circular comb, and spreading out behind loosely, so as to form a good relief to the flesh. She is dressed in dead-white silk, decorated with scarlet ribbons and bows, and holds a bouquet like a shield before her in one hand, and in the other the chain of a favourite dog, a pet, who is patiently seated in front. Of this spirited work there is a very rapid and woolly lithograph, by M. Sirony. In the same room, and utterly overthrown in every respect by their above-mentioned neighbours, are two portraits of the most wooden description, by Mr. Winterhalter, of Her Majesty and the Prince Consort.

The Civil Service Estimates contain a sum of 3,000*l.* required to be voted to meet the expense of purchasing objects of Art from the collection of Prince Soltykoff. It is proposed to place the objects purchased in the British Museum or the South Kensington Museum.—The British Historical Portrait Gallery demands 2,000*l.*, which appears



to be the annual requirement of the increasing and valuable collection in Great George Street.

The sale of a portion of Mr. Gambart's collection of pictures took place on Friday and Saturday, the 3rd and 4th inst. The 307 lots fetched, generally, good prices; one or two very high sums indeed.

The following were the most remarkable for character, value or quality:—Mr. E. M. Ward's sketch for the picture of *La Fleur's* Departure from Montreuil, 32l. 11s. (Broderip),—Leslie, *The Watcher*, from the artist's sale, 25l. 4s. (Agnew),—Mr. F. Topham, *Fern-gatherers* returning from the Fields, 151 guineas (Grundy),—Mr. A. L. Egg, *The Rendezvous*, a charming study of a lady waiting in a wood, 38l. 17s. (Flatow),—Mr. C. Stanfield, *La Rochelle*, 65l. 2s. (Agnew),—Leslie, *A Lady in an Evening Dress*, 33l. 12s. (Agnew),—M. E. Frère, *Children blowing Bubbles*, 133l. 7s. (Cunliffe),—M. Constant Troyon, *Cattle on the Sea-Shore*, 136l. 10s. (F. Earl),—Mr. J. Phillip, *Cottage Interior*, 126l. (Earl),—Sir E. Landseer, *The Quarrel*, a most vigorous sketch of a lion and lioness squabbling over a dead kid, 42l. (Agnew),—Mr. W. P. Frith, *The Letter of Introduction*, 94l. 10s. (Agnew),—Mr. E. M. Ward, *The Last Sleep of Argyle*, reduced version of the fresco in the Houses of Parliament, 269l. 17s. (McConnell),—Mr. A. L. Egg, *Past and Present*, reduced versions of the well-known triptych at the Royal Academy a few years since, sold in three lots: the first, 53l. 11s. (Earl); the second and third respectively at 76l. 10s. and 63l. (Agnew),—Leslie, *The Fencing Scene between the Bourgeois Gentilhomme and his Housemaid*, a small and spirited version of the picture at South Kensington, 125l. 10s. (Johnson),—The same, *Portrait of Mr. Millais*, 64l. 1s., a study of a head only, therefore a large price,—Mr. J. Linnell, a Landscape, with boys fishing, 204l. 11s. (Rought),—Mr. E. M. Ward, *Defoe's Manuscript of 'Robinson Crusoe'* refused by the Bookseller, 115l. 10s. (Agnew),—Mr. MacIse, *The Sacrifice of Noah after the Deluge*, the engraved picture, 210l. 5s. (Hardy),—Mr. Holman Hunt, *St. Agnes's Eve*, an early picture, 111l. 6s. (Earl),—M. Gerome, *Gladiators introduced to the Emperor Vitellius, 'Are Caesar Imperator, morituri te salutant!'* 315l. (Petit),—Mdlle. R. Bonheur, *Mare and Foal*, 430l. (McConnell),—Mr. W. E. Frost, *A Cool Retreat*, 147l. (J. F. Walsh),—Mr. A. L. Egg, *Meeting of Peppys and Nell Gwynne in the Green-Room*, small version of the exhibited picture, 220l. 10s. (Lewis),—Mr. T. Clarke, *The Chess-Players*, 117l. 12s. (Taylor),—Mr. A. Solomon, *The Lion in Love*, 190l. (Graves),—Mr. D. Roberts, *Remains of the Temple of Mars, Rome*, 126l. (Walsh),—The same, *Remains of the Temple Palace of Minerva, Rome*, 115l. (Taylor),—Mr. MacIse, *Lea and Cordelia*, a small picture, two half-length figures, recently at the French Gallery, 126l. (Taylor),—Mr. T. Creswick, *The River Tees, Rokeby, Yorkshire*, with figures by Mr. Solomon, 115l. 10s. (Agnew),—Mdlle. R. Bonheur, *Spanish Borriqueros crossing the Pyrenees*, the picture now being engraved, 1,900 guineas (Pennell),—M. Aug. Bonheur, *The Broken Oak-Branch*, Landscape, with Sheep, 168l. (White),—F. Danby, *The Raft*, the famous engraved picture, purchased of the artist by Sir T. Lawrence, 231l. (Rought),—Mr. W. Wyld, *A View of Venice*, 157l. 10s. (Leggatt),—Mr. E. M. Ward, *Alice Lisle*, reduced version of the fresco in the Houses of Parliament, 183l. 15s. (Cox),—F. Stone, *Friendship Endangered*, 126l. (Crofts),—Mr. J. C. Hook, *A Summer Day*, painted 1859, 210l. (Leggatt),—Mr. E. W. Cooke, *Off the Dutch Coast*, 232l. 1s. (Rought),—Mr. F. Goodall, *Scene in Brittany*, 241l. 10s. (Agnew),—M. Gerome, *Diogenes at Athens*, 210l. (Taylor),—Mr. W. P. Frith, *The Orange Girl*, 127l. 1s. (Pennell),—M. Couture, *The Disconsolate*, 105l. (Petit),—Constable, *The Lock*, *vide* the picture in the Diploma Collection of the Royal Academy, 231l. (Leatham),—M. Brion, *The Raft on the Rhine*, a fine bold picture, recently in the French Gallery, 63l. (White),—Mdlle. R. Bonheur, *Horses taken to Water*, 210l. (F. Taylor),—Mr. J. E. Millais, *Apple Blossoms*, exhibited at the Royal Academy in an unfinished state in 1859, since completed, most of the figures repainted, 483l. (Crofts),—C.

L. Müller, *Carnival Scene in Venice*, 105l. (Vokins),—Water-Carriers of Venice listening to an Improvisation, 105l. (Agnew),—M. C. Troyon, *The Dairy Farm*, 210l. (Leggatt),—Mr. E. M. Ward, *Charles, Nell Gwynne and Evelyn*, 105l. (Leatham),—M. T. Frère, *Pilgrims arriving in sight of Jerusalem*, 110l. 5s. (Taylor).

## MUSIC AND THE DRAMA

MUSICAL UNION.—TUESDAY, May 21.—Vieuxtemps, for the last time this season, and Halle are engaged.

J. ELLA, Director.

ROYAL SOCIETY OF MUSICIANS.—Instituted in 1738, for the support and maintenance of aged and indigent Musicians, their Widows and Orphans.—THE ANNUAL PERFORMANCE OF THE MESSIAH in Aid of the Funds of the Charity, will be held in St. James's Hall, on THURSDAY EVENING, May 23, to commence at Eight o'clock, under the Direction of Prof. W. S. Bennett, Mus. D. Vocalists: Madame Lemmens-Sherrington, Madame Weiss, Miss Wilkinson, Miss Palmer, Miss Lascelles, Madame Sainton, Dolby, Mr. Wilby Cooper, Mr. W. H. T. A. Wallworth, Mr. W. Winn, and Mr. Weiss.—The Orchestra and Chorus will be on the usual extensive scale. Principal Violin, Mr. W. J. Thompson, Mr. W. H. T. A. Wallworth, Mr. E. J. Hopkins.—Tickets, Area, 10s. 6d.; Balcony, 5s.; Stalls, 10s. 6d.; Reserved, 7s. 6d.; Unreserved, 5s.; Gallery, 2s. 6d. Unreserved Area, 2s. 6d. To be had of the principal Music-sellers, and of Mr. Austen, Ticket Office, St. James's Hall.

MUSICAL ART-UNION, Organised for the Advancement of Music.—The Members beg to announce THREE ORCHESTRAL CONCERTS, at the Hanover Square Rooms: Friday Evening, May 31; Thursday Morning, June 20; and Friday Evening, May 31; the latter with Choir. First Concert, Symphony (Oceanic), Rubinstein; Overture, Beethoven, Op. 124, and *Saints' Siege of Corinth*; Concerto Violin, Herr Strauss, Spohr.—Orchestra of Sixty Performers.—Principal: Messrs. H. Blagrove, Deichmann, Payton, R. Blagrove, Dainton, White, Wilby Cooper, Mr. W. H. T. A. Wallworth, Mr. E. J. Ward and C. Thompson.—Conductor: Mr. Klindworth.—Choir-Master: Mr. J. C. Ward.—The Programme will be illustrated by Mr. G. A. Macfarren.—Tickets at Messrs. Cramer's (where the programme may be secured), Evers, Addison's, Schott's, Chappell's, Lonsdale's, Oliver's, Lender & Betts's Music Warehouses.

MR. SIMS REEVES'S BENEFIT, at the MONDAY POPULAR CONCERTS, St. James's Hall.—THE NEXT CONCERT will take place on THURSDAY EVENING, May 23, for the BENEFIT OF MR. SIMS REEVES.—Pianoforte, Miss Arabella Goddard; Violin, Herr Strauss. Vocalists: Mr. Santley and Mr. Sims Reeves.—For full Particulars see Programme.—Sofa Stalls, 10s. 6d. and 5s.; Balcony, 5s.; Unreserved Seats, 1s.; at Chappell & Co., 50, New Bond Street; Cramer & Co.'s and Hammond's, Regent Street; Keith, Prowse & Co., 45, Cheapside; and at the Hall.

HERR BLUMNER'S GRAND ORCHESTRAL CONCERT, at the Hanover Square Rooms will take place on WEDNESDAY EVENING, May 15, under the immediate patronage of Their Royal Highnesses the Duchess and Princess Mary of Cambridge and H. R. H. the Duke of Cambridge, when it will be assisted by Messrs. Vieuxtemps, Faure, and other eminent Artists. Conductor, Mr. A. Mellon. Full Particulars will be shortly announced. Tickets, Reserved, 10s. 6d.; Unreserved, 7s.; to be had at Messrs. Cramer, Beale & Co.'s; Messrs. Schott & Co.'s, Regent Street.—Address 5, Pelham Crescent, Brompton.

HERR ADOLPH SCHLOSSER has the honour to announce that his EVENING CONCERT will take place at the Hanover Square Rooms, on THURSDAY, May 10th, at Eight o'clock. Vocalists: Mdlle. Parepa, Mdlle. Behrens, and Signor Gardoni. Instrumentalists: Mr. Vieuxtemps, M. Vogel, Signor Elati and Herr Adolph Schlosser. Conductor: Mr. Benedict.—Numbered Reserved Stalls, 10s. 6d.; to be had at all the principal Music-sellers, and of Herr Adolph Schlosser, 5, Upper George Street, Bryanston Square, W.

MR. WALTER MACFARREN'S CONCERTS OF SOLO and CONCERNED PIANOFORTE MUSIC, at the Hanover Square Rooms. Programme of SECOND SATURDAY MORNING, May 18: Trio, Piano, Clarinet and Viola, Mozart; Prelude and Raguer, Mendelssohn; Sonata for Op. 20, Chopin and Violin, Beethoven; Sextet, Piano, Two Violins, Viola, Violoncello and Double Bass, S. Bennett; Andante and Bolero (Duett), and Solo, Pianoforte, Walter Macfarren. Artists: M. Sainton, Lazarus, R. Blagrove, Watson, Ayres, and J. Macfarren. Vocalists: Walter Macfarren and Mrs. John Macfarren. Vocal: Miss Mesent and Miss Henderson. Programme illustrated by Mr. A. N. Macfarren.—Tickets 10s. 6d. Ditto to admit 7s. 6d. of the principal Music-sellers and Mr. Walter Macfarren, 25, Albert Street, Regent's Park, N.W.

Albani, Fornes, Wieniawski, Chas. Halle, Catherine Hayes, Louisa Vining, Laura Baxter, Lascelles, Stabach, Alberto Lawrence, Emily Spiller, Signor and Madame Ferrari, &c. at Mr. TENNANT'S ANNUAL CONCERT, MONDAY EVENING, May 20th, in Exeter Hall. To commence at Eight o'clock precisely.—Stalls (numbered and reserved), 7s.; Reserved Area, 5s.; Area, 3s.; Orchestra, 2s.; Promenade and Gallery, 1s.

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ROYAL ITALIAN OPERA.—'Il Trovatore' was heard for the first time this season on Tuesday night. The superficial attractions of Signor Verdi's best opera seem to be falling to their true level.—The public, we suspect, has had almost enough of the few melodies in the score, too much of its noisy and meagre instrumentation, and to have found out that the extravagance of an opera story may make the whole work as dull as an inexperienced treatment of an historical anecdote. These remarks are offered with reference to the comparison drawn last week betwixt the reception of 'Il Trovatore' and 'Guillaume Tell.' When it was made, we had little idea that the popularity of Signor Verdi's best opera was so nearly worn out in England, as might be fancied from Tuesday's experience. Signor Graziani's 'Il balen,' which he did not sing particularly well, was *encored*, it is true; and the chest o of Signor Tamberlik, who *did* sing particularly well, stirred up a positive storm of rapture in the audience, who, whether it be French or English, dearly loves to hear man or woman shout. As to the rest, the reception of the work was unusually frigid; and we are glad to hope that it will be seldom repeated. The charm of 'Rigoletto' and 'La Traviata' is already worn out, so that the reign of this music, as intrinsically poor as it is superficially pompous, may possibly be approaching an end in this country, unless it be deferred by some success for 'Un Ballo in Maschera.' Of this music, two contradictory accounts are given; but unless an entire transformation of style has taken place, no well-wisher to composers or to singers will regret if the downfall of a popularity so unmerited should prove to be entire and final. The pleasure in it once exhausted, it is hard to fancy any future race of opera-goers returning on Signor Verdi's music.

Madame Penco, who, we are instructed, is now a favourite in Paris, made her first appearance for the season on Tuesday; but in it made not the slightest sensation. Any one that cares for the maintenance of the art of singing would go half way, in these barren days, to welcome an Italian, who, having been trained on a good method, might naturally be expected to improve by practice in good theatres. But the best of willingness will not reconcile us to Madame Penco, in spite of her being the possessor of a good *soprano* voice. She wants completeness—she wants grace—she wants warmth. Her execution is no better finished than it was three years ago. Her changes are not well fancied. She tries for the Verdi *dash* in the *terzetto* of the first act, holding out the B flat to caricature; but she misses effect, even of this poor quality, as often as hits it. In her best scene during the opera,—the one which includes the 'Miserere,'—she was ineffective till the *cabaletta* with its jerking passages, given out unisonally by the orchestra and with amazing spirit, roused her a little. Madame Penco and the sisters Marchisio, however, are pointed out as the best of the Italian ladies now in the market. This is a sad tale, if a true one. Of Signori Graziani and Tamberlik, passing mention has been made. Madame Nantier-Didié, the *Azucena*, shows improvement as an actress—more force and feeling than she formerly exhibited marking her performance. She will do well, however, to beware from urging her voice to feats beyond its power, and to recollect that feeling does not imply force, howsoever she be tempted to the latter by the violence of Signor Verdi's manner of writing.

We must return to the revival of 'Guillaume Tell,' to announce its great success, as postscript to last week's notice. The opera goes better and better on each successive evening. M. Faure claims an additional word of honour as an artist whose care and thoughtfulness in all that he undertakes are rapidly leading him to a high place among opera-singers in Italian. The difficulty of attaining this is great to any French singer whose

articulation has been formed to a totally different set of vowel-sounds from those of the South.—'Don Giovanni,' with its new cast, is to be given on Monday as an extra night.—The Royal Italian Opera is now virtually open for grand performances four nights a week; hard duty being laid thereby on the chorus and orchestra.—As bearing out the tone of last week's paragraph, a rumour may be mentioned floating about in the corridors, to the effect that Madame Griali is bound, under a penalty, not to sing in London for five years after the present season. This enforcement of her vow of farewell (supposing the tale true) amounts to something painfully like humiliation.—On Tuesday, Signora Patti, a young lady who has principally sung in America, if, indeed, she be not a native of 'the States,' is advertised to appear in 'La Sonnambula.'

**MUSICAL AND DRAMATIC GOSSIP.**—Spohr's Symphony 'The Power of Sound,' and Beethoven's *Concerto* in G, with Mr. Barnett at the pianoforte, were performed at Dr. Wylde's Concert of Monday last.—At the *Musical Society's* Concert, on Wednesday, Schumann's Symphony in B flat, the most reasonable and pleasing of his orchestral works with which we are acquainted, was given.—This Symphony was produced some years since at the Philharmonic Concerts without establishing its composer's reputation, nor was the result arrived at on Wednesday evening. The fashion of orchestral concerts seems to be on the increase, which is a good sign.—A new series is announced, under the title of the *Musical Art-Union*, to be directed by Herr Klindworth. At these Concerts, we imagine, some novelty may be expected. These things can hardly fail to exercise an influence on the entertainments called Benefit Concerts, from too many of which not any benefit is derived either by the givers or the hearers, amounting, as they do, to a tax on good-nature, without musical equivalent.—That the season is apparently a busy one the advertising columns of the journals show; but we hear that the artists, especially our first-class English singers, are complaining of too much leisure.—Mr. Benedict is wise in announcing a repetition of his 'Undine' at his coming Concert.—Miss Emma Busby gave her benefit concert during the week.

The Concert of the *Vocal Association* alluded to last week claims a word, because of the singular manner in which it was composed. The choir appears to make little progress, and not likely to add to its repertory. Professor Moscheles's excellent duet, 'Homage to Handel,' played with great spirit by Mr. Benedict and Mr. Lindsey Sloper, was welcome; so, too, was Signor Gardoni, who is acceptable in no common degree as a concert singer.—Of M. Ole Bull this opportunity may be taken to say that he has changed singularly little since he appeared last in London, more than twenty years ago, and that he might still become a great player were he not spoilt by wilful eccentricities assumed in imitation of Paganini. So far all was in common form and order,—not so some of the solo singing by candidates unknown to fame. A Society of some pretension should beware of presenting anything so bad that it would have been suffered to pass nowhere, save in England, without condign disapproval.

M. Béart is in London.—Others of the singers who arrived to fulfil their engagements with Her Majesty's Theatre have departed. We therefore attach small importance to rumours of the reopening of that theatre this year.—*La Presse Théâtrale* of Paris speaks of the event as about to take place on the 15th of this month, under the auspices of Mr. Lumley.

For a year to come the reader may expect a bulletin concerning 'Vasco di Gama,' and the solitudes of M. Meyerbeer on the subject. Mdlle. La Grue is, for the moment, 'the favourite' (to use the sporting phrase) named for heroine.—The Paris journals mention as probable a revival at the Grand Opéra of Gluck's 'Alceste,' with Madame Viardot for heroine—this a natural consequence of her protracted triumphs in 'Orphée' (still not

over), and the effect produced by her recent appearance at the Concert of the *Conservatoire*.

The Choral Societies of the Seine gave a Concert, about a fortnight ago, in the Cirque Napoléon. The chorus consisted of 800 voices.

M. Duprato, one of the 'Roman students' sent to Italy from the *Conservatoire* of Paris (even now, when Rome has left in it no music worth studying), has just produced a new three-act opera, 'Salvator Rosa,' at the Opéra Comique of Paris, with moderate success. The libretto is said to be of inferior quality.—A new *basso-cantante*, Signor Capponi, appeared on the last night of the Italian season at Paris, and is described as an acquisition likely to become permanently attached to M. Calzadò's company.—The season, it is stated, has been, for a wonder, profitable.

A friend writes to us from Dresden that Mr. J. L. Ellerton's Second Symphony was performed not long ago at a Concert in the Theatre there, conducted by Chapelmaster Rietz, with great success.

Herr Lauterbach, whose excellent violin-playing was among the attractions of the Exhibition year in Munich, has left the Bavarian for the Saxon capital, there to occupy the place of M. Lipinski.

It is stated that Herr Wagner's 'Tristan und Isolde' is again to be placed in rehearsal at Carlsruhe (where it was studied last year during several months totally in vain), with the view of its being produced there in December. The first of his three 'Nibelungen Operas' (which are to be played three days or nights running) is to come out, says the *Deutsche Musik-Zeitung*, at Prague, on the occasion of the Emperor's coronation. Meanwhile, Herr Wagner is keeping up 'the excitement' in his own wise way, by giving out a 'Letter to a Friend' (the same journal assures us), in which he shakes the dust off his shoes, as regards Paris, its Jockey Club, its stupid coteries, its reluctant opera-singers, and its frivolous public, as totally unworthy of the new evangel preached in his 'Tannhäuser.' This recalls the well-known anecdote of *La Mingotti*, who, on being hissed by some of her opera-subjects (Horace Walpole tells), looked over the orchestra at them, and hissed them in return.

Foreign papers tell that a MS. *Adagio* for three pianos, with orchestral accompaniment (a portion, it would seem, of a triple *Concerto*, and dated 1777), has turned up at Gratz. It is said to have belonged to Madame Baroni Cavalcado, the heiress of Mozart's son, and to be in the writer's best manner.—Has Mozart's double *Concerto* in E flat, introduced a year or two since, with quintett accompaniments, by M. Halle, ever been played in London with orchestra? Have our Philharmonic Directors ever heard of such a composition?—or is it not old enough, and yet too old, for their Concerts?

Among the last dramatic events of any consequence which have taken place in Paris has been the production, at the Gymnase, of 'La Vertu du Célimène,' a five-act comedy, by M. H. Meilhac. It is said to be extremely well acted.

It is noticeable that now, so soon as an actor distinguishes himself in this country, the next step taken is to try for a management; this ambition, it need hardly be pointed out, precluding much hope of any completeness in the companies assembled, to whom the creations of authors, old or new, are to be committed.—The immense popularity of 'The Colleen Bawn,' we hear, is likely to furnish another instance of the kind. Mr. Boucicault is said to intend becoming the lessee of a theatre; some even add, one of his own building.—Advertisements state, that the St. James's Theatre will close for the season this day week: so that the production of Lady Dufferin's comedy is deferred.

#### MISCELLANEA

**The Cenci Family.**—A Roman Correspondent of the *Allgemeine Zeitung* writes about some new discoveries in the celebrated cause of the Cenci family. The history of the Cenci case has been treated oftener than any other criminal case we know of, and the principal circumstances of the tragedy may therefore be supposed to be generally familiar. An eye-witness's relation of Beatrice's execution is frequently met with in the Roman and

other Italian public and private libraries, and has been printed in French at Paris in 1825, and in Italian at Rome in 1849; it is likewise repeated in the second volume of 'Roman Letters to a Florentine,' and forms the subject of narratives, novels and dramas, by Stendhal, Guerrazzi and Shelley, and of historical compilations by Fil. Scolari, of Venice. Prospero Farinacci's defence was translated a few years ago by Sir G. Bowyer. The proceedings of the case, however, were unknown till now, to the best of our knowledge. What Guerrazzi gives as such in his novel, wants every authenticity. Light is being thrown on this dark story. Signor G. Spezi, Professor at the Roman University and member of the Archaeological Academy, intends the publication of a 'Storia de' Cenci, dal 1595 al 1626.' The material has been obtained from the Acta of the trial, preserved in a Vatican manuscript, 'Informaciones in causa Romana Paricidii de Cinciis,'—from a document containing the examinations of the witnesses in the year 1599, taken in the Prisons of Corte Savella and Tor di Nona, before the magistrate Ulysse Moscati—and from a protocol of the lawsuit between Bernardo Cenci, youngest brother of Beatrice, and his nephews, the sons of the executed brother Giacomo, concerning the paternal estates, at first confiscated, afterwards restored by the Apostolic Chamber. The course of these tragical events is cleared up by comparison of these documents; the proceedings of the Pope respecting the estates appear in a different light; but those of the Chief Justice in the criminal case will not find favour in the eyes of posterity. For an example: in the year 1597, Francesco Cenci's wife and daughter, Lucrezia and Beatrice, addressed a petition to Clement the Eighth, representing their terrible situation, and describing the violence of the monster who had kept them for two years almost prisoners in the castle of Petrella. The Pope read the paper, and handed it to Cardinal Salviati with the injunction to order Francesco to set the women at liberty. Sent by the Cardinal, Angelo Calcina went to Petrella; but the castellan laughed at the order. Things remained as before; the unhappy women believed themselves forgotten and abandoned; and after the horrible nocturnal occurrence in December, they resolved to make away with the unnatural husband and father. This resolution they carried out in 1598 by hired assassins, in the well-known manner. The instruction for the trial was given into the hands of the judge, Ulysse Moscati, who kept secret from the defenders of the accused the deposition on oath of Angelo Calcina respecting his message to Francesco Cenci, and its results; he kept secret the declaration on oath of the servant-maids, Calidonia and Girolama, who bore witness to the assault on Beatrice in December, the real motive of the murder; he kept secret the depositions of the other witnesses, who brought to light the profligate ways of the murdered man; in short, he kept secret every circumstance which would have produced a mitigation of the sentence. The bloody result is known. After Lucrezia, Beatrice, and Giacomo had suffered on the square before the Angel's Bridge, and Bernardo Cenci had been condemned to the galleys for life, this last appealed on the 10th of August 1600, one year after the execution. The Governor Monsig. Taverna commissioned the judge Anteo Claudio with the affair, and he annulled the sentence. On the 19th of June 1601 a brevet of Clement the Eighth restored to the sons of Giacomo Cenci, Felice, Christoforo and Giambattista, the confiscated estates; on which a lawsuit arose between them and their uncle Bernardo, which ended only in 1626, under the government of Pope Urban the Eighth. The Cenci family still flourishes at Rome, under the name of Cenci Bolognetti. These are the principal features of this remarkable case. Although the facts were sufficiently known, they appear in a different light from these newly-discovered documents. The touching and beautiful picture, by Guido Reni, of the unfortunate maiden wins a new interest.

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TO CORRESPONDENTS.—C. H. S.—J. G.—The Writer—W. J. F.—W. E. H.—W. S.—T. C.—J. A.—S. C.—received.

Erratum.—P. 596. col. 3, line 9, for "da Mola" read da Imola.



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